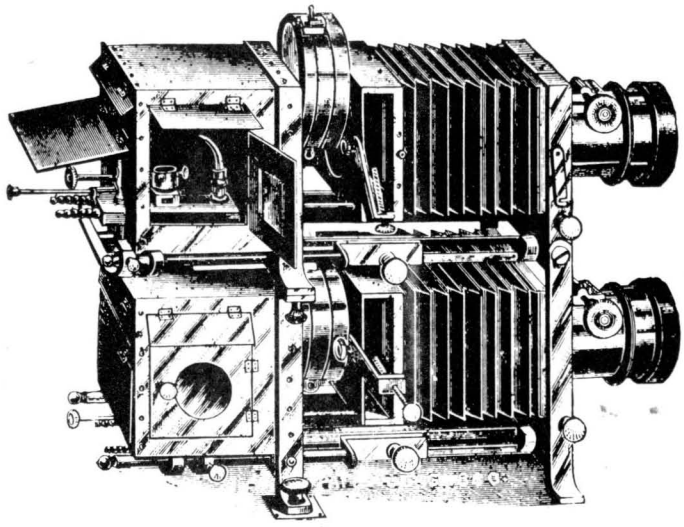

THE IMPROVED "BOSTON IDEAL."

THE MAGIC LANTERN BULLETIN

VOL. VI, NOS. 3 & 4
APRIL, 1985

Oh, what a time we had!

I'm referring of course to those of us who were able to attend the 2nd International Convention of the Magic Lantern Society of the U.S. and Canada. Held in Cleveland last September 15 and 16, the conference featured a wide variety of presentations ranging from the historic and academic to the light and entertaining. The setting was the Napoleon Room of the Western Reserve Historical Society, an elegant site for the two day's proceedings. One of the room's antechambers even had an 18th century lantern print!

This special double-issue of the *Magic Lantern Bulletin* will, we hope, serve as an in-depth report on the convention for those who were unable to attend and a momento for those who were there: Ed Lennert, Lee Bailey, Susan Kempler, Richard and Saundra Evans, Blanche Owens, Harriet Peters, Terry and Debbie Borton, Joseph and Lorraine Kloss, Ernst Hrabalek, John-Edward Hill & Barbara Harris, Dick Balzer, Floyd and Gloria Hagedorn, Jervas Baldwin, Joe and Alice Koch, Carl and Judy Toland, Ernie and Shirley Conover, and Larry and Susan Rakow.

For a while, it appeared as though someone had put a jinx on attendees. No less than nine members had to cancel out at the last minute, some from as far away as England and the west coast. Replacements were found for presenters who could not attend, a/v equipment was secured, rooms were rented and meals catered. Finally, convention eve arrived! Early arrivals

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got together for light food and conversation at the Rakows' on Friday night, but the real conference got underway right on time, at 10:00 the following morning. The revised schedule for the two-day event looked like this:

Saturday, September 15

10:00-10:30 a.m.	Registration
10:30-10:45 a.m.	*Introduction — Dick Balzer, Chairman, Magic Lantern Society of the U.S. and Canada
10:45-11:45 a.m.	*"Psychological Projection and the Magic Lantern," a lecture by Lee Bailey
11:45 a.m.-1:15 p.m.	Boxed picnic lunch
1:15-2:15 p.m.	*"The Discovery of Beale," a lecture/show by Terry Borton
2:15-3:00 p.m.	*"The Balzer Collection," an illustrated lecture by Dick Balzer
3:00-3:15	Break
3:15-4:00 p.m.	"Nickelodeon/Illustrated Song Slides," a videotape by John Ripley
4:00-4:50 p.m.	"James Ricalton's Travels on Next to Nothing," a 3-D sound slide show by Susan Kempler
4:50-6:00 p.m.	Rest and Recreation
6:00-6:45 p.m.	"A Tour of the Hrabalek Collection," an illustrated talk by Ernst Hrabalek
6:45-8:00 p.m.	Banquet at the Somerset Inn
8:00-8:45 p.m.	"The Professor Optix Magic Lantern Show," by Larry Rakow
8:45-9:00 p.m.	Auction Set-Up

Sunday, September 16

9:00-9:45 a.m.	Auction Viewing
9:45 a.m.-12:00 p.m.	*Auction
12:00-1:00 p.m.	Lunch
1:00-2:00 p.m.	Business Meeting of the Magic Lantern Society of the U.S. and Canada
2:00-3:00 p.m.	*"Magic Lantern Show," by Joe and Alice Koch
3:00-3:30 p.m.	Closing Remarks

As you can see, it was a power-packed two days with something to appeal to everyone. Conferees went home delighted but *exhausted!* We've made every attempt to catch the flavor of the events in our summary reports; in each case, the reporter's name follows the title and presentors'. The conference was videotaped, but the tape — sad to say — is of uneven quality. Still, there are *many* wonderful moments captured; if you'd like a copy of anyone's presentation, send a blank VHS or Beta tape to the editor and he'll see what he can do. Videotaped presentations are preceded by an asterisk in the schedule above. We're happy to report that plans are just getting underway for the 3rd International Convention, probably to be held in the Boston area in 1987 or 1988. We'll keep you up-to-date, of course, on any developments.

Moving right along, one of the suggestions to come out of Sunday's business meeting has already been acted upon and put into effect. Terry Borton drafted and the Chairman approved a new set of procedures governing membership in the Society. Each new member will automatically receive a membership card, a copy of the current *Bulletin,* and a copy of the current membership list. Further, they are informed in a welcoming letter of the officer's names and addresses, their free *Magic Lantern Bulletin* ad, and the British Society's name and address. The new application for membership will serve as the basis for revised membership lists; the 1985 list is scheduled to be published in May (watch your mailboxes!).

In addition, two suggestions proposed and voted upon during the business meeting have been implemented: starting immediately, annual dues have been increased to $15 (U.S.) and back issues of the *Bulletin* are now priced at $2.00 each. Part of this new price structure is due in increased postal rates and part is an effort to place the Society in a strong enought financial position to underwrite new projects. We sincerely hope this nominal increase — the first in many years — will be met with both understanding and support.

This double-issue effectively finishes out the **1984** publishing year. As mention in the last *Bulletin,* we've been running just a bit behind. Four editions of *The Magic Lantern Bulletin* will appear in 1985; one of them the beginning of a new and exciting reprint project introduced at the September conference. But if you want to dance, as they say, you have to pay the fiddler! **1985 DUES ARE DUE IMMEDIATELY!** Walk over to your dresser, take out your checkbook, and send $15.00 (made out to The Magic Lantern Society of the U.S. and Canada — write small) to Terry Borton, Bridge Road, Haddam, Connecticut 06438. This will guarantee the uninterrupted receipt of the only journal on the North American continent exclusively devoted to the history and collection of magic lanterns and related pre-cinema devices. How can you resist?

In the Decembr *Bulletin,* I announced my impending retirement as editor. To date, no one has stepped forward to carry the torch. I would be willing to continue to serve as special features editor if someone else would write editorials and edit submitted copy. **Please let us hear from you!** Those with a journalistic bent should submit their resumes (just kidding!) to Dick Balzer, 98 Charles River Road, Watertown, Massachusetts 02172. Please throw a line to a drowning man!

In addition to a complete Convention run-down, this issue also features the latest news from The Old Projectionist, an Italian lantern adventure, historic readings and a first-ever contest, a profile of west coast animator Ruth Hayes, an introduction to a new ML Society reprint project, our continuing bibliography, and the regular assortment of baubles, bangles and beads. The next *Bulletin* will appear in July and we've just about run out of articles on file. Please send your written contributions to Larry Rakow.

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PSYCHOLOGICAL PROJECTION THE MAGIC LANTERN

By Lee Bailey

Larry Rakow

Lee Bailey's presentation, "Psychological Projection and the Magic Lantern," set a scholarly and informative tone for the opening of the 2nd International Convention of the Magic Lantern Society of the U.S. and Canada. Lee, an assistant professor of philosophy at Ithaca College (Ithaca, NY), drew upon materials he had uncovered while researching a book on the myths of projection. He described projection as a blending of illusion and reality; often, we see what we want to see in another. We ascribe our own attributes to those we love and attribute that which we fear in ourselves to our enemies.

How have the magic lantern and similar pre-cinema devices influenced the development of the psychological theory of projection? Sources as diverse as a recent issue of *Psychology Today* magazine and 15th century French artists have likened the mind to a projecting machine. The camera obscura, an artist's tool noted by Leonardo daVinci in his notebooks of 1508, projected the outside world onto an interior surface. There, the artist could study and even trace objects in proper perspective. Similarly, the philosopher John Locke compared the mind to a dark room into which the senses project the outside world.

The magic lantern evolved from the camera obscura (as did the photographic camera) and its public use raised questions concerning the nature of fantasy and reality. Athanasius Kircher, who some believe invented and others believe popularized the magic lantern, showed slides of skeletons and other fearful beings in his shows. Perhaps, Dr. Bailey posited, Kircher thought, "If skeletons are projections, perhaps all spirits are projections. Perhaps even God is a projection." Intriguingly, the frontespiece to Kircher's *Ars Magna* pictures God as the grand projector of all existance.

Robertson, who produced "Phantasmagoria" shows in France following the Revolution, and British political cartoons of the same period both seemed to point to the same conclusion: that which we most fear is nothing but illusion, fantasy figures of no substance projected by mechanical means. Brewster's *Letters on Natural Magic* went a step further by asserting that that which we believe is magic can always be explained by natural laws.

Well-known stage illusions of the last century (of which "Pepper's Ghost" is the most illustrious) created the appearance of ghosts on stage with live actors. As these effects were popularized and their workings understood, people believed less and less in spectres and accepted tales of ghosts as mechanical trickery or fearful projection. Psychologists would say, if we recognize that illusions are produced by our own mind, we can dismiss our fears as foundless.

While tracing the development of an idea and laying credit where due, Lee stopped short of endorsing a view of the mind as a machine. This, he said, leads to "robot thinking." The reduction of the complexity of the human mind to a combination computer/magic lantern has led to alienation and loss of feeling.

Lee's illustrated lecture employed a wealth of visual material (as befits a gathering of this kind!) including copies of 17th, 18th, and 19th century lantern sources, paintings, books, and letters, as well as portraits and materials from philosophers and psychologists of the times. The ideas he raised were to be touched on time and again during the following shows and presentations.

THE DISCOVERY OF BEALE

By Terry Borton

Larry Rakow

Of the hundreds of lantern artists working in the United States during the last century, we can identify the work of only a handful. Of that handful, we can accurately trace the life and work of only one: Joseph Boggs Beale. Why has Beale's work come to be known to us while the work of countless others has faded into obscurity? That was the question Terry Borton (ably assisted by Debbie Borton) attempted to answer in a combination lantern show/lecture on the artist's career: "The Discovery of Beale."

According to Terry, the owner of the largest collection of Beale's slides in private hands, there are four major reasons that we remember Beale's work: 1) Beale kept a detailed diary of his life and career; 2) The breath and volume of his work was unequalled by other lantern artists of his time; 3) He was the focus of a much-celebrated re-discovery in the 1930's by Arthur Collin; and 4) His work was kept alive by collectors such as Katherine Leddick Hill.

Terry's show first traced Beale's life. His diary was begun in 1860, at age 15. Beale came from an artistic family (his uncle was a professional panorama painter) and he attended the Philadelphia Academy of Fine Arts. Upon graduation he assumed the position of professor of art at Central High School in the same city. Fiercely patriotic (his great-grandmother was Betsy Ross), he enlisted in the Civil War and fought at Gettysberg. Following the war, he went to Chicago, but returned to Philadelphia following the great Chicago Fire. He was employed by the C. W. Briggs Magic Lantern Company and produced over 1,700 drawings for lantern slides during the next 30 years. His early work, such as 1874's "Pilgrim's Progress," exemplified the attributes that made him the leading lantern artist of his day: a simplified image, the use of color to heighten dramatic tension, and outlined figures that literally stood out from the background.

Drawing at least one picture per week, Beale illustrated a remarkable quantity of series slides and individual images: "Uncle Rastus and the Mule," "Uncle Tom's Cabin," illustrated works of popular literature, patriotic and historical series, sentimental favorites, Christmas slides, and Biblical themes.

Surviving letters between Briggs and Beale provide insights into the relationship between the two (Beale was undeniably exploited by the slide manufacturer) and an account of the actual methods used to create and merchandize slides during that period.

As is so often the case with artistic genius, Beale died penniless and his work — while surely seen and appreciated during the heyday of the lantern — fell into disfavor when the lantern was displaced by moving pictures. It wasn't until the early 1930's, when Philadelphia real-estate broker Arthur Collin was offered 1,676 of Beale's original drawings by an elderly C. W. Briggs, that the lantern artist's work was brought to light again. Collin was an effective promoter (though often innacurate when supplying facts about Beale's life), and *Time* magazine featured a piece on Beale in the August, 1935 Issue. It included a spread on a series entitled "Bridget's Dream," in which a laundress' washload comes to life and frolics while she sleeps. *Time* noted the surrealists' obvious debt to Beale and praised his work as authentic Americana.

The Whitney Museum produced a travelling Beale show which was set up at a number of galleries and colleges.

Unbelievably, it wasn't until nearly five years later that Beale's identity as a magic lantern artist was uncovered. Collin has unexplainably played-down that aspect of his career and had presented the work only as that of a graphic artist.

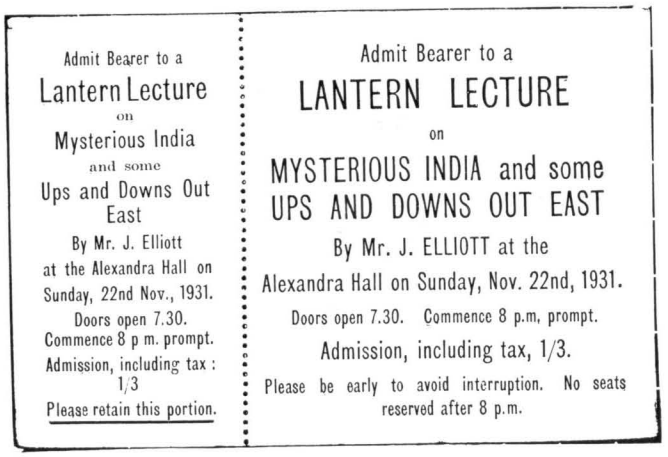
Life magazine set the record straight. They prepared a two-page spread and promoted Beale as a magic lantern artist. Soon Beale's images were hot merchandise and showed up in a number of unlikely places: on record covers, newspapers, dinner service, and even wallpaper!

Katherine Leddick Hill received a large portion of the original Beale collection of slides and lanterns in 1955. From 1955-79 she employed them in lantern shows at her restaurant, the Liberty Eatery. (Ed. note: For a complete description of Katherine Leddick Hill's career as a lanternist, please see The Magic Lantern Bulletin, Vol. IV No. 2-3). Her unique presentation, "The American Revolution," was featured at the 1966 Montreal World's Fair. Unfortunately a number of her best-loved slides were stolen in 1979 and she ceased giving shows.

Beale's paintings were sold to a number of individuals and institutions. The largest holdings are maintained by the American National Insurance Company of Galvaston, Texas. They acquired 450 original Beale paintings and published the book, " Star Spangled History," an exploration of Beale's work, for the American Bicentennial celebration. Other large collections are held by the Biblical Art Center in Dallas, Texas, the Atwater-Kent Museum, and the George Eastman House.

Terry illustrated Beale's biography with a fascinating array of primary source materials including portraits at various ages, slides of his diary, and examples of Beale's lantern work. Next, he and Debbie presented a lantern show of Beale's slides, introduced by the blare of trumpets and accompanied by the sound of tambourines, bells, the cries of damsels in distress, and the rumble of horses galloping hooves! It explored the role of patriotism as an effort to heal the wounds of the American Civil War and the place of racial and sexist stereotypes in an agrarian culture quickly becoming industrialized.

Among its highlights were a series on Hiawatha, one on Biblical imagery, "The Night Before Christmas," and a most memorable presentation of a gruesome Halloween poem, "The Spectre Pig," punctuated by the choral response: "Oh, Porky, Porky, Alas!" Terry and Debbie's show — the first of the program — was presented as interactive drama, a technique orginally learned from his grandfather whose lantern is used in the show. Audience participation was solicited (if not demanded) and made for a warm and fun-filled entertainment.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Ups and Downs Out East
By Mr. J. Elliott
at the Alexandra Hall on
Sunday, 22nd Nov., 1931.
Doors open 7.30.
Commence 8 p m. prompt.
Admission, including tax : 1/3
Please retain this portion.

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Please be early to avoid interruption. No seats reserved after 8 p.m.

THE BALZER COLLECTION
By Dick Balzer
Larry Rakow

I met Dick Balzer the same way I met most of you, he called me up in response to one of the sales catalogs of magic lanterns and slides I issued several years ago. He bought and I sold and we talked. And we talked. And we talked some more. The next time I was in New York City, I visited him in Brooklyn. I was feeling pretty cocky at the time; I had lucked into an incredible collection of lanterns and slides and was beginning to develop into a first-class collector. Or so I thought. It took about 5 minutes inside Dick's apartment to knock down my house of cards. There were more lanterns, slides, and pre-cinema devices in one room than I had seen in my years of searching antique shops, museums, and private holdings! I loved it and I hated it! And I came away terribly depressed. What possible hope was there for me (for any of us?) if Dick had already cornered the market? During the following years, I've learned to accept my position in life and to realise (having seen Terry Borton's collection and heard of John Edward Hill and Barbara Harris') that there is enough to go around. We never know what tomorrow will bring. Still, I get this wrenching feeling in my gut whenever I remember facing Dick's collection for the first time.

Recognizing that misery loves company, I invited Dick to present an illustrated talk entitled, "The Balzer Collection," a personal peek at our illustrious chairman's collection of early optical toys and lanterns. Dick, or course, was only too happy to oblige.

Lovingly illustrated with beautiful color slides (Dick is a professional photographer with several books to his credit), his talk bagan where all of our talks begin — with collector's stories. Each representative piece was accompanied by a droll tale of its hard-won acquisition and stories of the even bigger ones that got away. Dick began with toy lanterns: pocelain lanterns, all brass models, Lapierre lanterns, and French polychrome lanterns were highlighted. A beautiful bright red Italian combination lantern/post card projector featured a painting of a woman on one panel. Next came the biunials — wooden and brass lanterns by Queen, Thompson, and Riley leading up to a breath-taking triunial lantern that was 6 years in acquiring and required 60 hours of restoration.

What are lanterns without slides? Dick shared some of his rarer views: a cycloidatrope (similar to a modern spirograph toy), a brass monkey slide, slides picturing magic lanterns, stationary and mechanical, several sets of changeable chromotrope slides, and the famed dancing skeleton.

For all that, Dick still claims that he gets the most satisfaction out of his ephemera collection. The material is more elusive and there is absolutely no fix on the price. Among the more memorable pieces in his vast collection are lantern show tickets, posters, and postcards, a stereograph featuring a lantern and lanternist, a jig-saw puzzle and game board containing magic lanterns, and a fabulous array of prints of lanterns and lantern shows.

Much of Dick's collection came from a single source, a West-coast collection he purchased a number of years ago. Included were a fabulous selection of optical toys and Dick has added to their number with the passing years. He treated us to sights and stories of kinoras, megalethascopes, praxinascopes, magic mirrors and anamorphic views, thaumatropes, phenakistascopes, polyrama panoptiques and peep shows! Finally and all too soon it was over.

They claim that competing with a better player is the only way to improve your tennis game. I wonder if the same holds true for collecting? If so, we all came away a little richer by the program's end.

RIPLEY, BERGH, MUSSER

Larry Rakow

For a short while, it appeared as though our presentors were being singled-out for a double dose of bad luck. A number of potential speakers had to pull out about a month before the convention and two confirmed presentors, Nancy Bergh and Charles Musser, were felled by illness of the figurative eve of the conference. Both were sorely missed, but made certain that replacements were found. Nancy, who was to present an illustrated lecture with her sister Margaret on the role of lantern slides as propaganda during WWI, secured a videotape from John Ripley, the famed lantern slide historian, on the development of the nickelodeon. Accomplished rag-time pianist Max Morath provided the musical background for a video display of live-model illustrated song slides by such noted manufacturers as Scott and Van Altena. It was very much appreciated and thanks and best wishes were sent to both Nancy and Mr. Ripley. (A beautiful bouquet from the Berghs was received the morning of the program!)

Charles Musser discovered the financial dangers inherent in a visit to the dentist when he went in for a routine filling and come out with a mouth full of expensive root canal work. Instead of an in-person appearance in Cleveland, Charlie opted for a cinematic stand-in. Fellow-New Yorker Susan Kempler (whose own presentation was to follow) brought one of Charles Musser's award-winning documentaries with her. Unfortunately, the film — exploring the early history of optical projection and its relationship to film and other forms of screen practice — was not shown during the convention due to lack of time. Charlie's effort was noted, a summary of the film announced, and an article that he had written was made available to the conferees.

TRAVELS ON NEXT TO NOTHING

By Susan Kempler

Larry Rakow

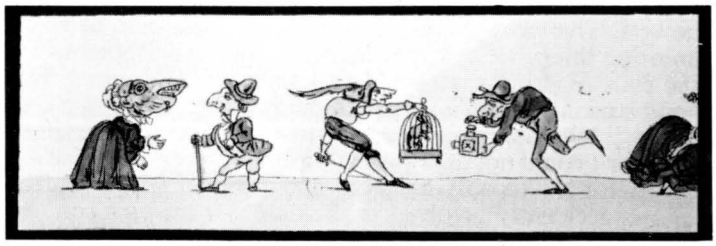
I love the "oohs" and "ahhs" elicited from an audience when a 3-D slide show's first image hits the screen. I've been in the audience myself, usually at conventions of the National Stereoscopic Association, and can confirm the overwhelming desire to reach out and touch the objects that seemingly hang suspended, just inches from your face. No such show moved me more than one presented last summer by Susan Kempler and Doreen Rappaport at the N.S.A. Convention in Manchester, New Hampshire. Entitled "Travels on Next to Nothing," it chronicaled the career and times of James Ricalton, an unknown stereographer and lantern slide lecturer working chiefly in the employ of the Underwood & Underwood Company. Immediately following their presentation, I invited Susan and Doreen to present their show in Cleveland.

Susan alone was able to attend. On Saturday afternoon, we set up the extensive specialized equipment needed for a 3-D show. Everyone donned polarized glasses and the lights dimmed . . .

Ricalton spent most of his life in Maplewood, New Jersey, first as a teacher and principal. During his summer vacations, Ricalton journeyed to the far reaches of the globe. In 1888, he was employed by Thomas Edison to conduct a world-wide search for the best bamboo to use as a filament for the incandescent light bulb. Later, he resigned his teaching position and spent much of the rest of his life travelling and photographing. His pictures were purchased by Underwood & Underwood, Scott & Van Altena, and Charles A Besler (among others) for use in stereographs, lantern slides, and educational materials. Ricalton himself used his lantern slides in travelogues and lectures that he presented while at home.

Susan and Doreen's show is really a "story within a story," a recreation of one of Ricalton's lantern lectures before an unnamed social club in which the "Madam Chairman" first introduces the lecturer and provides an introduction to his life and work, all in two-dimensions. When Ricalton mounts the stage and begins to talk, the images appear in 3-D. Colorful and chauvenistic (both the virtues of American and Christianity are lavishly stressed, in keeping with the social sensibilities of the time), his monologue wisks viewers around the world — to China, India, Burma, Palestine, and the Pacific — without ever leaving their seats! Liberally sprinkled with anecdotes about his journeys and the difficulties encountered in capturing this or that photograph, Ricaltons' talk adds just the right touch to the amazing pictures he created.

Funded by several grants, Susan and Doreen's presentation is being showcased by the New Jersey State Museum which will be mounting a major Ricalton exhibit in a short while. In Cleveland, their show was made possible through help by Richard Adams of the Polaroid Corporation who graciously provided polarizing filters and glasses free of charge. "Travels on Next to Nothing" transports its audience to a greater appreciation of Ricalton's achievements as a lecturer/lanternist and stereographer and succeeds admirably as both social and photographic history.



A SURPRISE PRESENTATION

By Ernst Hrabalek

Larry Rakow

If there is something sweet added by the element of surprise, then Ernst Hrabalek's pre-banquet presentation was doubly so. First, because his attendance at the conference was unanticipated, we received word that he would attend only a day before the convention began. Second, because his program — a mind-boggling illustrated tour of his collection of toy lanterns — was arranged and announced during the first afternoon's sessions. Ernst's beautiful slides of his residence and collection wowed the audience, exposing us to lanterns in shapes and sizes rarely encountered in this country — the Eiffel Tower, Chinamen, race cars, and a remarkable assortment of French polychrome lanterns in pristine condition. Just when we thought that it was impossible to top the previously shown slide, Ernst would add another that left the audience awed and breathless! A native of Vienna, Austria, Ernst's quiet, self-effacing manner added a delightful cosmopolitan touch to the proceedings and guaranteed that we wouldn't be taken to task for promoting our gathering as an "international" convention! His willingness to travel so far and to present impromptu were deeply appreciated by all who attended.

THE PROFESSOR OPTIX MAGIC LANTERN SHOW

By Larry Rakow

Dick Balzer

Most of us have been charmed and delighted over the last few years by the writings of that renowned laternist, Professor Optix, the alter-ego of *Magic Lantern Bulletin* editor, Larry Rakow. At the Magic Lantern Convention in Cleveland, a small band of lantern enthusiasts had the rare opportunity of catching one of the Professor's illustrious shows. Professor Optix is not a large man, yet his black formal suit and hat and booming barritone voice command attention. From the moment the Professor began — lights out and lantern on — we fell into an immediate silence. For some, the silence was the anticipation of the show; others of us cowered quietly in the dark, not wishing to ignite the Professor's well-known temper.

There was, we soon discoverd, nothing to fear, for the fair Professor decided not to lecture but to delight. He quickly put us at ease with a series of fiery chromotropes, welcoming slides, grand and breathtaking dissolving views, and playful slipping slides. Off we raced across time and space to the moment of the North Pole's discovery and the violent eruption of Mt. Vesuvius in the Bay of Naples! Soon, we were back on more familiar ground, discussing the Professor's unusual eating habits and the dangers of vegetarianism (a dietary regimen of which he is particularly fond).

But the Professor could not be satisfied with just amusing us for he is a well-known advocate of the lantern's educational powers. Therefore, it should not be surprising that of all the amazing things we saw that night, it was the frightful tale of the evils of drink that haunt this reviewer. (Ed. note: With good reason!) I shall not soon forget the tragic story of "Cash Three." It would, of course, be unjust, to attempt to retell the tale, for I could not do it justice with mere words. Suffice it to say that it is a terribly sad story about a man drawn to drink who is accidently involved in the death of his own son. His life shattered, he attemps to redeem himself through an act of unselfish bravery. He succeeds, yet loses his own life while saving another's young child. By the time the Professor had finished, there wasn't a dry eye amongst us. He had tugged at our hearts and minds, and I myself have not picked up the wicked bottle since.

There followed a stern lecture on the dangers (and joys) of matrimony, a fierce naval battle in which the audience vied for a winner (the valiant British victory was celebrated by an authentic sailor's hornpipe!), and finally, the famed "Ratcatcher" drawn out to truely agonizing and nauseating lengths. Soon after the "Good Night" chromotrope, the shy Professor dispappeared, but the images he cast will linger on and on. We await you, Professor, and your next show.

THE AUCTION

Larry Rakow

There is a certain rough-and-tumble appeal to an auction so loosely structured that no one knows what will appear until almost the moment it reaches the block. Born of necessity rather than choice, that was the kind of auction held Sunday morning, the second day of the Convention. In stark contrast to other auctions, complete with elegant guides to the items to be offered, our own was largely a home-grown affair with even the auctioneers in the dark about the items to go up until the evening before it was held. Following the banquet and Professor Optix, conventioneers brought items to be auctioned to the banquet hall and Dick Balzer, Ed Lennert, and I worked long into the night, arranging and cataloging the materials. When finished, we had combined the goods into 156 lots comprised of books, slides, lanterns, sculptures, optical toys, and various types of ephemera. The doors opened the following morning at 9 o'clock for auction viewing and the first item was put up at 9:45. There was spirited bidding throughout the marathon session and a good mix of unusual and prosaic materials offered. Largely, rarer lanterns and slides brought good prices while more common materials could be purchased inexpensively (and sometimes at astonishingly low figures!). As in the past, 10% of the auction's takings were donated to the Magic Lantern Society — a welcome contribution that helped the conference finish in the black. A complete auction list follows, but the descriptions are necessarily brief. An unusually high or low bid probably signifies that there was more (or less) to the item than could fit in the description. You just had to be there!

NS = No Sale. The item was not bid upon or had a reserve which was not met.

* = A multiple lot comprised of several identical items (enclosed in apostrophes). The high bidder got to choose the number of items wanted. Any remaining items were offered to other bidders.

AUCTION CATALOG

2nd International Convention
Magic Lantern Society of the U.S. and Canada
Sunday, September 16, 1984

Lot #	Description	Price
1	(23) 3¼ x 4" color slides — "White, the Bunny Whose Wish Came True"	$ 23.00
2	(8) 3¼ x 3¼" slides in box — Russo-Japanese War	$ 23.00
3	Book — Making Victorian Kinetic Toys, by Sayer	$ 7.00
4	Same as above	$ 7.00
5	Hand-painted long slide — Village Donkey Race	$ 15.00
6	(5) Magic lantern postcard sheets	$ 2.00
7	(8) Lantern exhibition tickets — 1884 McAllister	$ 3.50
8	(4) Metal children's slip slides	$ 30.00
9	(10) EP children's slides	$ 20.00
10	(41) 5 x 7" wood-mounted medical slides	$ 31.00
11	(18) 3¼ x 4" colored live model slides — "Gypsy Girl and Jesus Story"	$ 28.00
12	(10) Frosted 3¼ x 4" slides — "Drawing Birds"	$ 1.00
13	5 x 7" dissolving set — "Old Woman Reading/Old Woman Sewing"	$ 21.00
14	(6) 5 x 7"hand-painted slides — "Robinson Crusoe"	$ 28.00
15	(6) Large children's decal slides	NS*
16	(2) 5 x 7" Animal slides	$ 4.00
17	(10) 3¼ x 4" hand-tinted slides of Biblical cities	$ 3.00
18	(9) 3¼ x 4" slides of Sunday School illustrations and maps	NS
19	Hand-made lantern	NS
20	5 x 7" Scratch art devil slide	NS
21	3¼ x 3¼" boxed set — "Tale of a Tub"	$ 25.00
22	(3) 1884 McAllister posters	$ 17.00*
23	(75) 3¼ x 4" Miscellaneous slides	$ 13.00
24	(2) Reproductions of 1900 Sears catalog	$ 3.00*
25	(22) Miscellaneous song slides	$ 22.00
26	(10) 3¼ x 4" Passion play slides	$ 3.00
27	(6) Miscellaneous children's decal slides	$ 2.00
28	(5) Miscellaneous children's decal slides	NS
29	(3) EP slides	$ 1.00
30	EP Lantern with illuminant, but missing burner	$ 13.00
31	(3) 5 x 7" hand-painted scenic slides	$ 17.00
32	Chromotrope	$ 41.00
33	(4) Flipbooks	$ 3.00
34	(3) **Smithsonian** magazines with article "The Magician and the Cinema"	$ 1.00*
35	**Smithsonian** magazine with John Ripley article	$ 4.00
36	**Northlight** magazine with article on optical toys	$ 3.50
37	Brass and red toy lantern with one slide	NS
38	35mm slide viewer	$ 1.00
39	(28) 3¼ x 4" slides — "Children Around the World"	$ 18.00
40	(7) 3¼ x 4" Miscellaneous slides	$ 2.00
41	5 x 7" Lever slide — Ship and Horizon	$ 26.00
42	Long slip slide — Moon in Eclipse	$ 57.00
43	(50) 3¼ x 4" Miscellaneous slides	$ 18.00
44	3¼ x 3¼" Boxed set — "Foolish Bird and Artful Hedgehog"	$ 25.00
45	5 x 7" Slip slide — Dog and cow	$ 15.00
46	5 x 7" Slip slide — Man with umbrella	$ 17.00
47	5 x 7" Slip slide — Capers	$ 18.00
48	(4) Long hand-painted slides of animals	$ 10.00
49	(4) Long wood-framed children's slides	$ 20.00
50	Reproduction of McAllister catalog	$ 5.00
51	(5) ML Tickets — "Admit to Grand Magic Lantern Entertainment"	NS
52	Magic Lantern show ticket — "Social Revolution"	$ 7.00
53	Withdrawn	
54	Complete EP lantern with box, illuminant, slides and instructions	$ 70.00
55	Incomplete toy lantern	$ 28.00
56	16mm Toy projector with film	$ 5.00
57	**Photo-Miniature.** "Lantern Slides"	$ 8.00
58	Incan-Art-O-Scope lantern with carriers and bulbs	$ 55.00
59	(3) Children's decal slides	NS
60	Radiopticon	$150.00
61	(2) 5 x 7" Hand-painted slides of Venice	$ 14.00
62	(2) Lantern pencil sharpeners	$ 2.50*
63	(52) 3¼ x 4" tinted Martin Luther slides	NS
64	(20) 3¼ x 4" tinted slides — "Wonderful Hammer and Bunny"	$ 12.00
65	(4) Copper plates sliders	$ 24.00
66	Book — **Changing Images**	$ 5.00
67	(3) 3¼ x 4" Specialty slides	$ 21.00
68	(2) Lots of 2 advertising slides	$ 8.00*
69	EP Lantern	NS
70	EP Lantern	$ 40.00
71	5 x 7" Slipping conundrum slide — Fowls	$ 10.00
72	5 x 7" Slipping conundrum slide — Boot	$ 16.00
73	(50) 3¼ x 4" Tinted Passion play slides and reading	$ 35.00
74	(12) 3¼ x 4" Slides of children's games and activities with 19 reading cards	NS
75	(45) 3¼ x 4" slides — "Sounds the Letters Make"	$ 20.00
76	(8) 3¼ x 4" B&W slides of Boston	$ 4.00
77	Lantern slide box	$ 16.00
78	Keystone Movie Graph Projector	$ 60.00
79	Postcard projector	$ 40.00
80	Incomplete EP lantern with box in base	$ 24.00
81	Victor protable stereopticon	$ 25.00
82	Folk sculpture of lanternist	NS
83	(5) Large children's decal slides of fairy tales	$ 1.00
84	Oversized slide of church	$ 5.00
85	Oversized slide of sculpture	NS
86	Large anamorphic view	NS
87	Book — **Steele's Natural Sciences,** 1878	$ 13.00
88	Book — **Motion Picture Projection**	$ 11.00
89	Book — Reproduction of Toy catalog, 1860-1930	$ 9.00
90	5 x 7" Slip slide — Horses	$ 12.00
91	5 x 7" Slip slide — Rose	$ 24.00
92	5 x 7" Slip slide — Missionary and Indian	$ 17.00
93	(12) 5 x 7" decal slides of Robinson Crusoe	$ 48.00
94	5 x 7" Slip slide — Woman and wind	$ 21.00
95	5 x 7" Double slip slide — Acrobats	$ 29.00
96	(5) 3¼ x 4" hymn slides	$ 2.00
97	School lantern	NS
98	Incomplete lantern with dissolve unit	$ 50.00
99	Keystone MovieGraph projector with tickets and poster	NS
100	Unidentified lantern	$ 46.00
101	Wooden zoetrope (modern) with 4 strips	$ 84.00
102	Macintosh lantern	65.00

103	Bausch & Lomb combination lantern and opaque projector	$ 52.00
104	(17) 3¼ x 4" decal slides — Surprise	$ 11.00
105	(6) 3¼ x 4" German song slides	$ 1.00
106	(3) B&W religious children's slides	$ 1.00
107	(18) 3¼ x 4" B&W children's activity slides	NS
108	(2) 3¼ x 4" Specialty slides	$ 15.00
109	(3) 3¼ x 4" Advertising slides	$ 15.00
110	(2) 3¼ x 4" Advertising slides	$ 23.00
111	(7) 3¼ x 4" slides — "Never Ride a Strange Horse"	$ 20.00
112	5 x 7" Slip slide — Jack and Jill	$ 26.00
113	(9) Hand-tinted 3¼ x 4" slides — "Life of Washington"	$ 26.00
114	(15) 3¼ x 4" slides of England	$ 10.00
115	(2) 3¼ x 4" Miscellaneous slides	NS
116	(6)3¼ x 4" slides of missionary work in China	$ 4.00
117	(3) 3¼ x 4" slides of Moody Bible Institute	$ 1.00
118	(6) 3½ x 4" Hymn slides	$ 1.00
119	(3) 3¼ x 4" Biblical slides	NS
120	Large children's slide	$ 1.00
121	Boy's Own lantern	$ 40.00
122	Small EP lantern	NS
123	(6) Combination sterographs and lantern slides with reading cards and stereoscope	NS
124	Keystone MovieGraph projector with poster, tickets, and 35mm filmstrip	NS
125	Bausch & Lomb lantern with box	$ 45.00
126	Mirrorscope postcard projector	NS
127	Bausch & Lomb combination lantern slide and opaque projector	$ 40.00
128	Kodascope 16mm projector	$ 15.00
129	(15) B&W 3¼ x 4" slides of Washington state	$ 5.00
130	(11) 3½ x 4" slides of Monticello	$ 5.00
131	(13) 3¼ x 4" slides of Massachusetts	$ 3.00
132	(6) 3¼ x 4" slides of Ohio	$ 1.00
133	(7) 3¼ x 4" slides of historic Boston	$ 3.00
134	3¼ x 4" Union Bank advertising slide	$ 3.00
135	(5) Small EP children's decal slides	$ 6.00
136	(3) Russo-Japanese War decal children's slides	$ 4.00
137	(6) Children's decal slides	NS
138	(5) Children's decal slides	NS
139	(4) EP slides	$ 1.00
140	(5) Small children's decal slides	$ 1.00
141	Book — Discovering the Movies	NS
142	Long slide — "The Old Man and His Ass"	$ 21.00
143	Comicscope projector with slides, instructions, box	$ 39.00
144	(6) Hand-painted, wood-bound children's slides	$ 17.00
145	Complete set of **British Magic Lantern Journals** and **Bulletins**	$ 12.00
146	(7) Miscellaneous issues of same	$ 5.00
147	(3) Miscellaneous issues of same	$ 2.50
148	5 x 7" Slip slide — Shaver	$ 20.00
149	5 x 7" Slip slide — Acrobat	$ 20.00
150	5 x 7" Slip slide — Old Tom	$ 17.00
151	5 x 7" Slip slide — Hot Codlins	$ 20.00
152	Lantern montage	$ 20.00
153	(3) Books — **The Magician and the Cinema**	$ 7.00*
154	Miscellaneous large lot of 3¼ x 4" slides including broken chromotrope	$ 25.00
155	Book — The Magic Lantern	$ 7.00
156	McAllister Dissolve key and miscellaneous equipment	NS

END OF AUCTION

THE BUSINESS MEETING

Harriet Peters

A short business meeting was held on Sunday, September 16, following the magic lantern show given by Joe and Alice Koch at the Western Reserve Historical Society. Chairman Dick Balzer called the members to order. There was a short Treasurer's report from Terry Borton. At that time, there was $864 in the treasury, not including the cost of upcoming editions of *The Magic Lantern Bulletin*. Terry reported that The Magic Lantern Society of the U.S. and Canada is solvent and has over 100 members.

Chairman Balzer asked for a vote to send a thank-you note to Dick Evans for his efforts and good work in printing *The Magic Lantern Bulletin*. A unanimous vote was given. Dick then asked for approval to send a thank-you to Larry and Susan Rakow for hosting and arranging such an outstanding conference. Once again, a unanimous vote and the sincere thanks and appreciation of all members was given.

Dick Balzer called for a discussion regarding the next MLS Conference. John Edward Hill and Barbara Harris said that they thought they could host the conference in Boston in 1987. The Chairman thanked them and added that he would welcome additional comments and suggestions from members on proposed sites. The Society would like as many members as possible to attend the next Conference.

Dick Balzer called for a discussion of the dues. There was general agreement to increase the current $10 dues to $15. Joe Koch said he would look into the possibility of upgrading the style of the membership card. There was a discussion of the possibility of selling MLS greeting (Christmas) cards.

A discussion of membership issues followed. There was a 25% increase in membership last year. A committee of Blanche Owen, Jarvis Baldwin, and Terry Borton was formed to consider ways of increasing the membership of the MLS. It was agreed that each MLS member would receive membership enrollment forms in order to sign up new members.

THE KOCH'S MAGIC LANTERN SHOW

By Joe and Alice Koch

Barbara Harris

The final lantern show of the convention was put on by Joe and Alice Koch. Focusing primarily on various kinds of history, it was as different from the other two shows as they were from each other. The Koch's show provided us with a lanternist's view of history from two main perspectives: that of the lantern and lanternist as documentors of history, and as participants in (or perhaps even perpetrators of?) history.

As fascinating documentation, we saw slides of the Western Expansion: Lewis and Clark's Expedition, logging operations in Washington and Oregon, homesteader's cabins on the plains, a wonderful slide of Helena, Montana, in the 1890's, and other equally compelling long-ago sights. We also saw people and places in the east, with slides of Ellis Island, historic sights in Boston and Philadelphia, and a 4th of July public picnic at Teddy Roosevelt's Oyster Bay estate highlighting the group.

Even more interesting were the many examples of the lantern's role in furthering history. We saw lots of wonderful advertising and "coming attraction" slides and a number of political cartoons. But the most interesting to me were a group of American WWI propoganda slides featuring views of "New Prussia," Kaiser Wilhelm, and the Lusitania designed to be shown in theaters to keep the country in the war "spirit," and a group of public service slides on sanitation, again meant to be shown in theaters as a public service. It was a different perspective and a nice ending for an exciting weekend.

LANTERN READINGS

An Historic Reprint

Several issues ago, we promised to reprint some lantern readings, but have been prevented from doing so due to lack of space. A double-issue affords us the chance to make good at last!

How did lanternists, professional and amateur alike, know what to say when they presented their programs? Most successful lanternists probably had more than a smack of the actor in them and I'm sure many delighted in original oratory, but the majority relied — in part at least — on commercially prepared readings. Issued in various forms — as single broadsides, small pamphlets, and soft and hardcovered books — lantern readings provided a starting point for lecturers who lacked inspiration or knowledge concerning their subject. Sold or loaned by both those who manufactured and those who sold lanterns and slides, readings covered a wide range of topics. A typical list of readings from the 1890's included popular poems ("Curfew Must Not Ring Tonight"), temperance tales ("Ten Nights in a Barroom"), travelogues ("Round the World With a Camera"), fairy tales ("Aladdin"), religious stories ("In His Keeping"), scientific studies ("Microscopic Gems"), and current events ("Paris Exhibition").

The following three readings, "Christmas Bells," "The Tiger and the Tub," and "The Power of Music," are representative of the kind of material supplied for popular lantern slide sets. The first two appear in facsimile (complete with handwritten annotations and changes!) and the third has been reprinted with the original slides. We hope you enjoy this new feature in *The Magic Lantern Bulletin* and encourage you to send copies of favorite readings to the editor for consideration in future columns.

Christmas Bells;

OR,

THE MUSICIAN AND THE ORPHAN MAID.

By GEO. F. S. SHANKS, GLASGOW.

N 106

Christmas Bells so sweetly ringing,
Peace and plenty always bringing,
Ring a merry, merry peal,
As a lonely little maiden,
Weary, worn and heavy laden,
Thro' the miry streets did steal.

Oft she'd heard those old bells ringing.
Oft she'd heard those voices singing,
Blended in a merry peal,
Of the loving God who gave us,
Of the Christ who died to save us,
Of the joy we all may feel.

But this little orphan maiden,
Thro' neglect so weary laden,
Had this feeling never known,
[illegible] parents, gone to glory,
No one cared to tell the story
Of the love which was her own.

But she loved to hear the singing,
And she loved to hear the ringing,
So she to the church did steal,
Where, tho' mid the falling rain,
She could hear the sweet refrain
Of the merry Christmas peal.

Hundreds ~~Thousands~~ were within that building,
With its pomp and show and gilding,
Singing of a heavenly light.
While without that little maiden
Stood alone all wet and laden,
Knowing nothing—nothing bright.

Then the Christmas service ended,
Out they came and homeward wended
Past that little maiden there,
As she to the organ listened,
And the rain it fell and glistened
On her soft and wavy hair.

But the organ, with a groaning,
And a sobbing, sighing, moaning,
Reached its last and final score,
And its sad and fitful dying
Left that little maiden crying—
Crying by the lofty door.

When the player, tall and stately,
Reached the door, alone, where lately
~~Thousands~~ heedless had gone by,
He, with feelings soft and kindly,
And a heart that beat divinely,
Heard that maiden's plaintive cry.

Then he took her hand so gently,
Asked her why she thus intently
Stood alone beside the door;
She, instead of her replying,
Asked him thro' her sobbing, crying,
"If that tune would play no more."

He told her if with him she'd come,
He'd take her to a cheerful home
Where she could sit and hear—
Away from darkness, cold, and rain,
Away from thought of grief and pain—
An organ bright and clear.

"Oh, sir, how very kind you be
To such a poor, lone maid as me,"
She very sweetly said;
"Oh, yes, kind sir, I'll go with thee,
For they are gone who once loved me;
I am an orphan maid."

He took her to his home so bright,
Where she became a shining light—
A spotless maiden she—
And never shall that maid forget
Where she and her kind friend first met,
For good and kind is he.

See that maiden dressed so neatly,
Hear that maiden play so sweetly,
With a touch so full of grace;
As he hears the notes inspiring,
See that aged man admiring
What he thinks an angel's face.

Christmas bells so sweetly ringing,
Peace and plenty always bringing,
Ring a merry, merry peal,
As a sweet and lovely maiden,
Now no longer heavy laden,
Perfect peace and joy doth feel.

THE TIGER AND TUB.

ILLUSTRATED BY SEVEN PICTURES.

A tale of a pic-nic, a tale of a tub,
A tale of two gentlemen eating their grub,
A tale of a Tiger, who lends me *his* tail,
To add to the int'rest of *my* little tale,
Is what I intend, if I can, to rehearse
In very concise if undignified verse.
I must tell you, Bengal, if you have not been there,
Is a mighty hot place, with very little fresh air,
And the country around is exceedingly dry,
With a very few trees, but a great deal of sky.

1.

Now, here in the front, you observe, I suppose,
That sleek pretty Tiger enjoying his doze;
And further away you will notice again,
Two gentlemen making their way o'er the plain
The one oh ! *so* thin, and the other *so* stout,
And here to enjoy the fresh breeze they're come out,
For a nice little pic-nic—that curious cask,
Contains ham and chicken, and bottles and flask.

Each soon sets to work with his knife and his fork,
And now for the Bitter—phiz ! bang ! goes a cork—
Ah ! that's the right stuff when you're thirsty, my boy !—
Phiz ; pop ! goes another, and with such a great noise.

It rouses the Tiger from out of his sleep,
Who, giving a sort of hysterical leap,
Sniffs, stretches, and yawns till completely awake,
Wond'ring the while what such noises could make:
"Such very strange noises, oh ! what do they mean ?
I'll just take a stroll, and see what's to be seen."

The gentlemen sat in the shade of their tub,
Enjoying their ale and each jocular rub,
The ham, as they cut off each refreshing slice,
Perfuming the breeze with its flavour so nice.

2

The Tiger is quietly taking his walk,
When he soon sees the tub, hears the gentlemen talk,
And he thought, "Oh ! poor creatures I won't spoil their fun,
I'll leave them at peace till their luncheon is done,
It won't take them long, and it really won't matter,
As for my special use they will surely be fatter."

But all of a sudden he springs on all fours,
Pricks up his ears, and most savagely roars,
No longer a reasoning amiable creature,
He betrays his emotion in every feature,
And past all control he tears down to the tub,
And scatters the gentlemen, bottles, and grub!

3.

Alas! Short-and-stout, oh! alas Tall-and-thin,
What a dreadful dilemma you're both of you in—
But they'd no time to think—and but little to act—
They were painfully soon convinced of the fact.

They left all their victuals, the chicken and bread—
And the hair of each one stood right up on his head.
The instant they heard the fierce Tiger's hubbub,
They set to work dodging him round their big tub!
First here—and then there—around and around—
No rest for the Thin or the Fat one was found,
And he couldn't get at one—not even the Fat one—
Till growing disgusted, and wanting his grub,
He took a great leap to jump over the tub.

4.

But he fell rather short and caught on the edge
Of the wobbling tub's sharp and treacherous ledge,
The one half of him in—the one half of him out,—
Looking ever so helpless, and swaying about,
When, struggling more fiercely, the Tiger's surprised
To find himself boxed, as the barrel capsized!

Oh! Tiger, remember you shouldn't be rash
On the strength of nice smells, or on any such trash;
And you shouldn't have flown in a passion, and thought
Bad temper could do, what a good temper ought:
And you shouldn't the gentlemen blame, and be cross,
For 'twas right they should save their own bacon, of course,
Though if you'd kept cool, there is no doubt at all
You'd have had the two gents and their leavings and all.

Like light'ning the Bengalese both on it hop,
To squat with the whole of their weight on the top,
To keep the tub over him firmly and steady,
While they're sharp on the watch and for any thing ready,
Nor what next will happen, they don't know at least,
While they tremble at hearing the howls of the beast.

He scratches and growls, and with a whack,
Comes thump! 'gainst the top of the tub with his back,
And furious at finding his strength no avail,
Lashes the sides of the tub with his very long tail,
When, as stiffer with rage, it was thwacking about
It suddenly through the great bung-hole came out!

The instant it flashed upon Tall-and-Thin's sight,
He clutched it, and pulled it up awfully tight,
Till he knew 'gainst the tub for a certainty, that
The Tiger's hind-quarters were squeezed very flat.

The scrimmage each moment now hotter is growing,
With their roaring and squeaking, and puffing and blowing,
When the Tiger, somehow, wriggled suddenly round
And the gentlemen came with a thump to the ground.

But their presence of mind not one instant did fail,
For flattened and bumped they kept hold of his tail,
Oh! yes, they held on, for they never, oh! never
Must let it get slack, if they hold on for ever!

5.

But oh! how they wish all their dangers were past,
For they still greatly fear they'll be cat's meat at last,
For though they're still lively, with no broken limb,
The Tiger would *starve* them—or they must starve *him*—
For they dare not leave go, and oh! dear, only think,
Though dying of thirst, yet they never could drink.
Oh! never could drink, and oh! never could meet
With a moment's release to get something to eat,
Though plenty of drink, and of victuals was there,
Creating nice smells on the warm ev'ning air,
But oh! between them and the ham and pale ale
Was a horrible gulf—the old Tiger's tail!

They still held their own, but they very well knew
They'd soon get done up, and what then could do?
Like a mad thing the Tiger still struggled and hissed,
When his tail very luckily gave a queer twist,
A comical twist, that at once gave a clue
To a new little dodge, that might probably do,
And enable them yet to get out of the scrape,
And from the old Tiger's dread vengeance escape.

6.

And now you will see, how when sorely we're tried,
With very sharp wits we are often supplied,
For the twist in the tail was a hint not forgot,
So they tied the old Tiger's long tail in a *knot!*

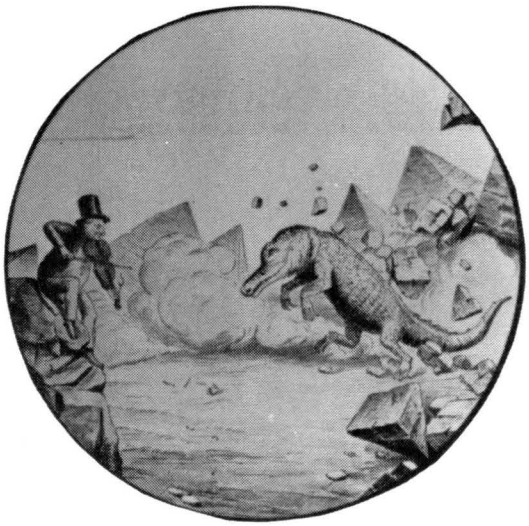
7.

The Tiger's great wrath now seems suddenly melted,
Sneaking off with the tub, while with bottles he's pelted,
And the gentlemen reach their home safely at last,
Very thankful their horrible dangers are past:
But I know, for a fact, neither Short one or Tall,
Ever went for a pic-nic again in Bengal.

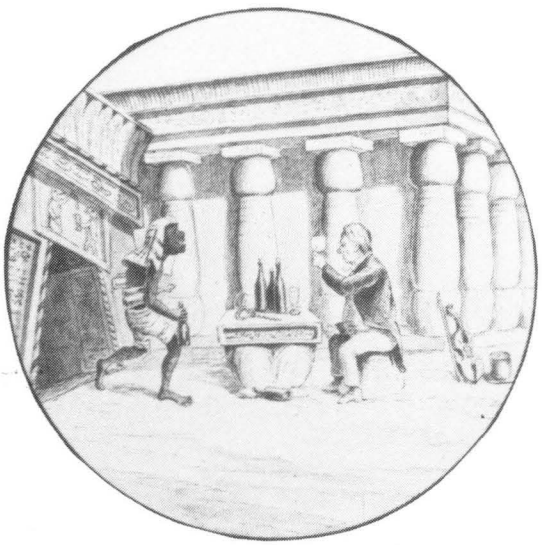
A jolly musician was once roving by the Nile,
When there crawled from the water a great big crocodile;
He shuddered and he shook, and turned very queer and pale,
When he found the crocodile had grabbed hold of his tail.

He bethough him of his fiddle — the ugly beast let go,
As o'er the subtle strings he deftly drew the bow;
It sat entranced in rapture, in fascination lost,
When thro' the hapless fiddler's mind a gleam of hope now cross'd.

For as the strain grew brisker, it sidled to-and-fro,
And soon began to "tread it on the light fantastic toe;"
It galop'd and it waltz'd — advanced and then withdrew,
And raised the sand in clouds, as tho' a whirlwind blew.



It could not help but caper, whether it would or no,
Tho' it would fain have stopped and feasted upon its foe;
It lashed its heavy tail about — whirling round and round —
Till seven shaky pyramids it levelled with the ground.



And as the piles in tumbling, the beast of life bereft,
The fiddler thanked his stars, for he'd only one string left;
He wiped his streaming forehead, and longed to have a smoke,
But his pipe was smashed to atoms — so to himself he spoke:

Of music now I've had enough (tho' praised be her name),
My fiddle — strings are snapt, and my pipe is much the same,
But my taste for wine is perfect, And I'll drink it to my fill;
And if he has not stopped, the fiddler's drinking still.

1985 DUES ARE OVERDUE!
This will be the last issue of the Magic Lantern Bulletin you will receive unless you are a current, paid-up member.

NOTES FROM HERE AND THERE: THE EDITOR'S SCRAPBOOK

A Passing. Just prior to the September Convention, we learned of the death of MLS member Russ Atkinson. Those of us who met Russ and his wife Wanda at the Rochester convention remember both with great fondness. Wanda reports that she has kept one of Russ's lanterns — his first — and displays it on their mantle. Our deepest sympathies are with you, Wanda.

Call for Info. The following query comes from Francoise Levie, a Belgian author researching the life of Etienne-Gaspard Robertson, the "father" of the phantasmagoria. Apparently, Robertson had a son, Eugene, who travelled to the U.S. and presented baloon ascents and phantasmagoria shows in New York (at the Euterpian Hall) and in New Orleans between 1825 and 1828.

Francoise asks several questions concerning the career of Eugene Robertson. Was he the first to present the phantasmagoria in New York? Does anyone know the dates of his shows? What was the Euterpian Hall and what part did it play in the social history of New York? How were Robertson's shows received? Are there any books concerning magic lantern shows or other entertainments in New York during that period?

Any additional information regarding the history of early magic lantern entertainments in the U.S. would be deeply appreciated. Write to Francoise Levie (daughter of member Pierre Levie) at 10 Galerie de la Reine, 1000 Brussels, Belgium.

British Convention Update. The Magic Lantern Society of Great Britain will hold its next international Convention in April, **1986,** and not 1985 as previously announced.

Lantern Artist. Anyone knowing anything about C. Burton Delent (sp?), a 19th century magic lantern artist, should contace Terry Borton. Terry has a signed, handpainted slide by him dated 1833.

LANTERN READINGS

A Contest!

Encouraged and stimulated, we hope, by the previous article, you're prepared to tackle the following. These 11 lantern slides comprise a series entitled, "Story of A Coast Guardsman," issued by Williams, Brown & Earle of Chestnut Street, Philadelphia. Readers are encouraged to create a text in the Victorian style to accompany the slides. Readings can take the form of either poems or narratives. The best entry will be awarded a copy of *The Magician and the Cinema,* an excellent (and out-of-print) investigation of the shared histories of hocus-pocus and optical projection. Heavily illustrated, this slim volume includes two wonderful chapters on magic lanterns and phantasmagoria. In addition, the selected entry will be published in the next edition of *The Magic Lantern Bulletin.* Try your hand at something new! All entries must be submitted to Larry Rakow, 1585 Maple Rd., Cleveland Hts., OH 44121 by June 15 in order to be eligible.

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IN THE LIMELIGHT

A MLS Profile of Ruth Hayes

"In the Limelight" presents brief biographical sketches of MLS members. This month, we are delighted to be able to feature Ruth Hayes, a Seattle-based graphic artist and relatively new member of the Society. In addition to answering the call for a short bio, Ruth was gracious enough to supply numerous illustrations — many of them original drawings — with which to illustrate this article.

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I was born in Norwalk, Connecticut, in 1955, raised in Northern California, and graduated from Harvard College in 1978 with a BA in art. I started college as an aspiring artist/printmaker. I had to take a film or photo class for my major, so I took animation. (I had wanted to avoid getting involved with camera equipment.) I produced three films during those year, one of which was my thesis. The first, "Odyssey: Twenty years in two minutes," silent and unreleased was my first and longest flipbook. It's composed of almost 1200 index cards (now living in a shoebox in my closet) and is autobiographical, celebrating the approach of my twentieth birthday (Fig. 1).

Fig. 1

"Eggs" is the second. It's a series of motion studies of raw eggs which break and fall. They are vulnerable, helplessly propelled into life. They flee hordes of stampeding sperm, generate a vision of Eden, and visit revenge on the chickens (Fig. 2). (New York Film Festival 1978, Los Angeles Film Exposition 1979)

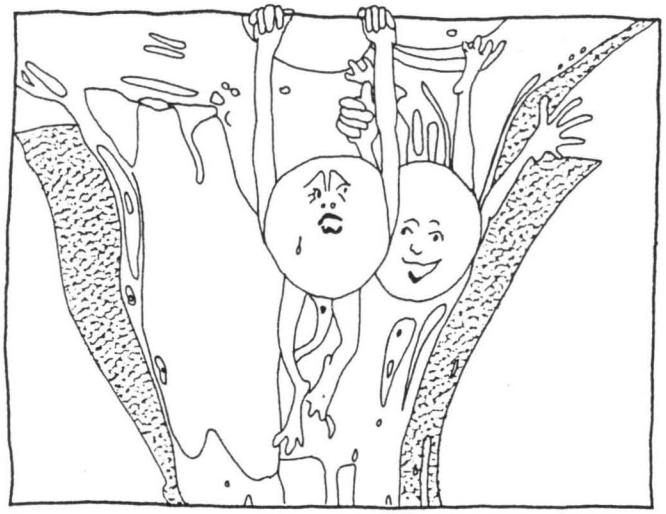


Fig. 2

The third film, my senior thesis project, is "Body Sketches." Nine separate animated cycles of human figure drawings in charcoal, gouache, and pastel, intercut with animated portraits of myself drawing and rotoscoped ocean footage, repeat, converge, and spill into an ending of waves crashing and watery confusion. (Both "Eggs" and "Body Sketches" are distributed by Picture Start, 204 W. John St., Champaign, IL 61820.) My films from this period were heavily influenced by my teachers, Eric Martin, Mary Beams, and George Griffin, who are of a generation of independent filmmakers whose work "cannot be categorized except as a kind of visual poetry, whose meaning is, more than written poetry, in the eye of the beholder" (Barbara Brown, "Boston Ledger," 2/79).

George Griffin introduced me to the idea of printing my animations as flipbooks (I'd made them but never printed them). Griffin published some of his own books and a set of six flips which featured the work of six independent animators, including himself. (These and the other flipbooks are available through Printed Matter, 7 Lispenard St., NYC, NY 10013; send $4 for a complete catalog.) George explained the relationships among his work, film, and flipbooks in an article in *Afterimage* 2/82:

"Making films is a way of continuing and making a time zone for the work and the audience. It is satisfying to have the drawings become an event for the viewer, but more and more I have wanted to give back some of the freedom that the event takes away from the viewer. Being able to transfer the immediate manipulation that I have in making drawings to the viewer is important. So I started doing flipbooks and concerning myself with how the work can be seen outside film. What separates animation from other kinds of cinema is the stuff left over, the stuff that can move without the cinematic machinery, like flipbooks and mutascopes . . . I am still controlling it, because a flipbook does have a certain procedure. You can isolate one thing and examine it but somehow there is this inexorable movement of the wheel or pages which takes you further on and prods you into making the device move."

When I moved to Seattle in 1979, I had already started to put together my first printed flip, based on drawings from "Body Sketches" of a reclining woman who appears like a rolling landscape — *Bodyscape* (Fig. 3).

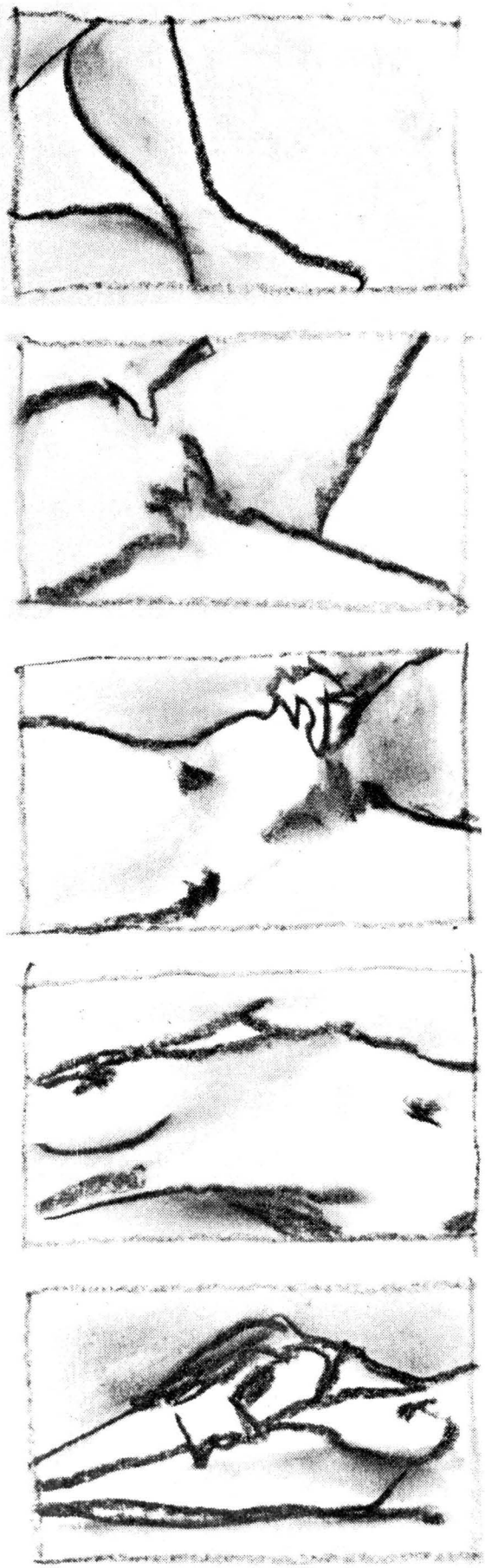


Fig. 3

While waitressing and doing odd jobs for a living, I taught beginning animation workshops in the Seattle Public Schools and played around with making flipbooks and other old animation devices.

1979: I entered the Portland Animation Collective's Zoetrope Strip contest. I'd heard of zoetropes, but never seen one. I could tell by the picture on the announcement how it worked. I make a triptych of strips entitled "Help, Help, let me outta here!," "Night Tongue Emerging from Cave Mouth," and "Heroine Trapped in Cave Mouth." The first strip shows a blond woman yelling "help, help," She's trapped inside the zoetrope strip, doomed to go round and round forever. The second strips shows the mouth of a cave at night. A big tongue emerges and licks the entrance. In the third, our heroine (victim?) is trapped in the cave the the big tongue licks her face. She's still (silently) yelling for help (Fig. 4).

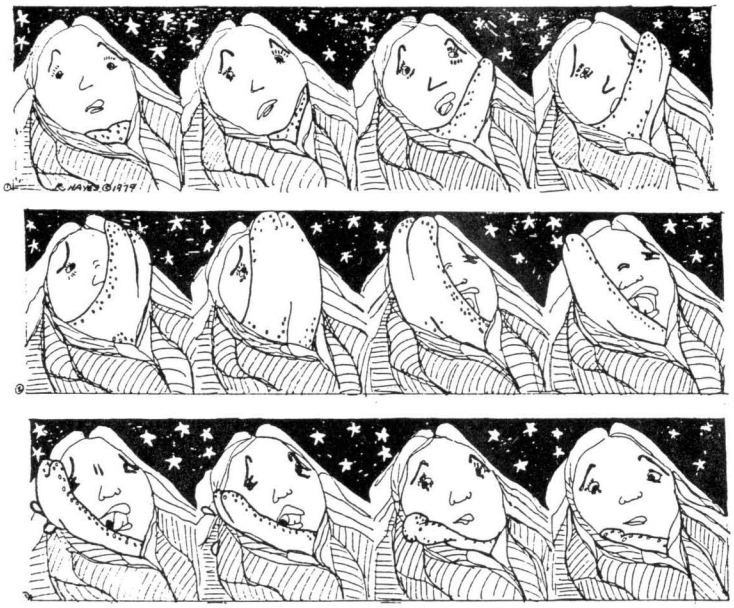


Fig. 4

I mailed the strips in without having seen them in a zoetrope and won $50. I used the money to make my own machine and started making more strips. I like the format of the zoetrope strip; twelve drawings in a sequence which can repeat infinitely (Fig. 5).

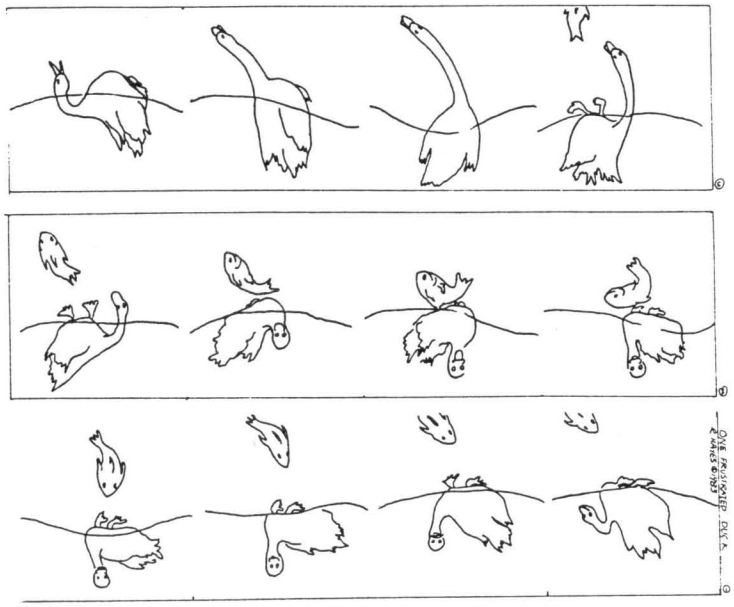
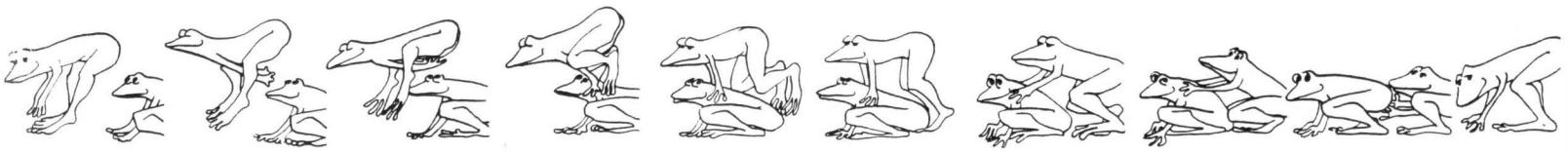


Fig. 5

The zoetrope strips are a good jumping off point for making longer animations. Many of my flipbooks have started out as strips.



(Fig. 6 Mobius frogs ended up as flipbook *Frogs in Heat.*)

(Fig. 7. TV ended up as *TV Dinner.*)

I incorporated my zoetrope into teaching animation. My interest in animation toys had been increased by teaching, because they are a good way of illustrating basic concepts of motion. It makes sense to teach animation the way it developed historically, starting with the early devices and progressing to the later, more complex ones until you are actually handling a movie camera and film. We'd begin by making thaumatropes and expand to zoetrope strips. As the novelty of each form wore off, we'd go on to something else. Second and third graders loved to make thaumatropes. They'd make five to ten in one class period. You'd think you were back in the 19th century to see the excitement such a simple toy generated.

* * * * * * *

Persistence of Vision Thaumatrope

1. Cut out figure along dashed line.
2. Poke holes in the circles (there are four). Color in the drawing.
3. Fold along the center dotted line.
4. Thread one rubberband each through the two holes on either end on the thaumatrope. Loop them through themselves so they are attached, like so . . .

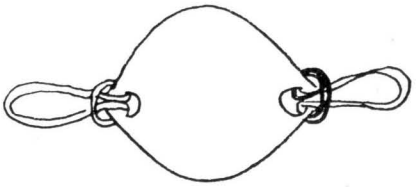


Fig. 8

5. Twirl the rubberbands, so the thaumatrope spins. The images on either side of the card should appear to blend together.
6. Make more of your own.

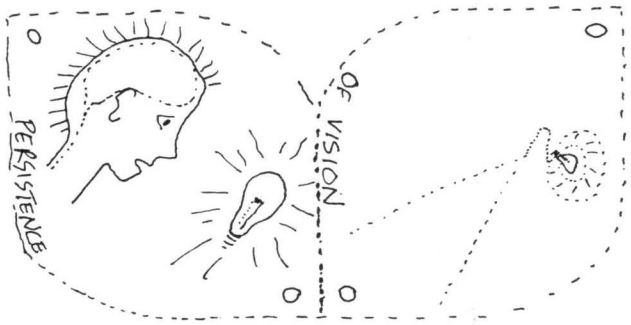


Fig. 9 Thaumatrope

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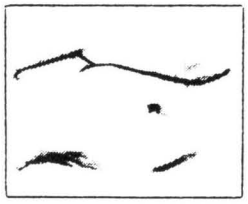
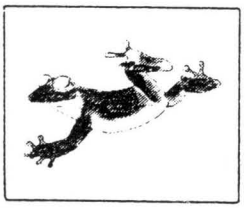
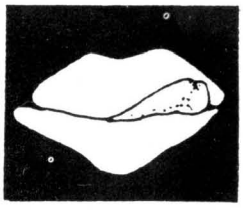
flipbooks By RUTH HAYES

BODYSCAPE
Animated charcoal figure sketches suggest a rolling landscape. From the film "Body Sketches." 36 pp., b/w, 3½" x 3¼", 1979, $3.50.

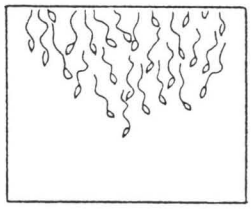


FROGS IN HEAT
Two cold blooded amphibians warm up to each other. 45 pp., 2 colors, 3½" x 3¼", 1983, $4.00.

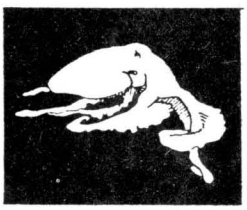




HOT LICKS
Moving study of a not too subtle tongue on pink paper. 48 pp., 3½" x 3¼", 1980, $3.50.



EGGCHASE
A chicken egg flees hordes of stampeding sperm. From the film "Eggs." 48 pp., b/w, 3½" x 3¼", 1979, $3.50.



RUNNING OCTOPUS
Motion study and natural history of this graceful animal. 48 pp., b/w, 3½" x 3¼", 1980, $3.50.

Send prepaid orders to Ruth Hayes, 4030 Eastern Ave. N., Seattle, WA, 98103. Please add .50 per book for First Class postage in North America. Add $1 for postage elsewhere.

1981: I made some walnut zoetropes with woodworker James Ladd. We designed them to be produced in assembly line manner, since we wanted to make affordable, but good-looking machines. We couldn't really bring the price down far enough to attract the average animation toy buyer (if there is one), but I sold six of the eighteen I planned to make. Because my ventures into flipbook production have been more successful, I still entertain the idea of printing die cut zoetropes on heavy paper and making a range of printed paper animation toys available to the public.

By '82, I'd published six flipbooks in editions of 100 to 300. That year I borrowed some money and reprinted editions of 1000 each. Since then, I've published two more books and done design commissions for two others.

Fig. 10. Ruth's logo.

I like working in the flipbook format and using it to present contemporary material. I like the simplicity and economy of books, the control the reader/viewer has over them and that, unlike film or television, they *require* audience participation. I hope that when people look at my books, they take time to examine each image. I spend a lot of time on each one. Sometimes I draw in details I know you won't see if you just flip the book quickly. On the other hand, if you don't look carefully, you might "see" things that aren't really there at all, because they've been suggested in the title.

Of course, the bottom line is that all animation is merely suggestion. Your own mind makes the leap of faith between frames to believe the illusion of motion.

NEW MEMBERS

Derek Greenacre
West-Cott
12 Watershaugh Rd.
Warkworth Nothumberland
ENGLAND

R. A. Gilbert
29 Church Lane
Barton-Under-Needwood
Burton-on-Trent
Staffordshire
ENGLAND

University of Idaho
Library-Acquisitions
Moscow, ID 83843
Attn; Periodical Section

Garry C. Scroop
3/58 Le Fevre Terrace
North Adelaide
SOUTH AUSTRALIA 5006

X. Theodore Barber
235 East 25th St.
Apt. 6
New York, NY 10010

Miss Olive Newcombe
Curator, Dundas Historical Society Museum
139 Park Street West
Dundas Ontario L9H 5G1
CANADA

Lewis Lehr
45 E. 85 Street
New York, NY 10028

John Crow
407 Rutherglen Drive
Cary, NC 27511

Jack Judson, Jr.
445 Burr Dr.
San Antonio, TX 78709

Jake and Susan Seniuk
White Light Studios
7308 49th NE
Seattle, WA 98115

Richard Rosenthal
1374 East 17th Street
Brooklyn, NY 11230

ADDRESS CHANGE

Ruth Hayes
RANDOM MOTION COMPANY
159 Western Ave. W. #484
SEattle, WA 98119

THE MAGIC LANTERN
A Reprint Project

It is with great pleasure that the Magic Lantern Society of the U.S. and Canada announces a project of enormous scope and worth. On an ongoing basis, the Society will reprint an entire run of the most famous 19th century American lantern journal, *The Magic Lantern*. Published monthly (first by Benerman & Wilson, then by Edward L. Wilson, and finally by Roberts & Fellows) between September, 1874 and July, 1886, *The Magic Lantern* was a source of news, announcements, advertisements, hints on lantern practice, articles on optical principles, and stories of the lantern's history and construction — in short, everything that a serious lanternist would need to know!

The Magic Lantern Society's facsimile editions will each comprise six months worth of journals and be issued at least once a year. The first of these will appear in 1985 and be included as part of each member's annual dues. Future editions will be available through subscription at a special rate for ML Society members. As a tantalizing peek of what lies in store, here's a look at the very first issue of *The Magic Lantern*.

THE

MAGIC LANTERN.

VOL. I. *SEPTEMBER, 1874.* NO. 1.

Entered according to Act of Congress, in the year 1874,
BY BENERMAN & WILSON,
In the Office of the Librarian of Congress, at Washington, D. C.

PROSPECTUS.

THE object of this little magazine is to excite interest in the subject of the Magic Lantern. Some may think that we have taken up rather an antiquated subject, for as far back as the seventeenth century rude phantasms were thrown upon the screen to mystify and bewilder the Romans, by means of the first crude magic lantern. It was then used by wizards and necromancers to induce belief in their possession of supernatural powers. But now it is the means of affording amusement and instruction, and of demonstrating some of the most beautiful phenomena in science all over the world.

But its usefulness has been comparatively limited, in this country especially, to lecturers and public exhibitors. Owing to this fact the majority of the public has been shut out from its enjoyment.

Now that photography has put its shoulder to the wheel, and enabled us to produce the most exquisite slides possible for the lantern, from all natural objects, at a low rate, there is no reason in the world why the lantern should not become very popular in the family and in schools, and at least every country village and town have lantern exhibitions regularly of its own.

It is to try to bring about such a result in some measure that this little paper is brought forth. We have many good things in store for those who will interest themselves in our cause. This number will partake more of the preliminary character than its successors. We propose to teach among other things in the future numbers,

1. All about the Magic Lantern and its construction.

2. What sort of an outfit to get, and how to get the best.

3. How to use your lantern after you get it.

4. How to select slides; the best things to get, with lists of the popular subjects, styles, &c.

5. How to give popular "readings," and the readings will be supplied.

6. How to make lantern slides from your own negatives.

7. How to conduct an entertainment, and how to make money with your Magic Lantern.

In this work we will be assisted by Prof. Henry Morton, Ph.D., the prince of American lecturers on science; by Walter B. Woodbury, Esq., of London, who will next month contribute the first of a series of articles on "Science at Home," finely illustrated; by Mr. R. J. Chute, whose writings are well known, and by several others.

We also invite contributions to our pages on anything pertaining to the Magic Lantern. We want to make our new magazine do its work well, and we will be glad to have any one join hands with us.

The Magic Lantern will be given free to all the subscribers of the *Philadelphia Photographer*.

THE MAGIC LANTERN.

BY R. J. CHUTE.

This instrument is growing in popular favor with a rapidity that is astonishing, but even the favor with which it is already received is as nothing compared with its universal use when the multifarious purposes to which it may be adapted become more generally known.

As a source of entertainment, there is nothing so popular that costs so little. With entertainment it combines instruction and amusement. The social circle, the Sabbath-school celebration, the scientific lecture, are all made much more interesting by the use of the magic lantern.

It opens up a field for profitable enterprise to every photographer in the land. It is only necessary that it should be known that the photographer has a lantern, to have demands made upon him from private parties, Sabbath-schools, social gatherings, &c., from which in the course of a year he might add a considerable sum to his revenue, besides advertising his business and keeping his time profitably employed.

As an advertising medium it is unsurpassed. The photographer will add to his popularity and extend his reputation by occasionally issuing invitations to his customers, and such prominent citizens as he chooses, to assemble at his gallery on a specified evening, and witness a lantern exhibition. For this purpose, in addition to his regular stock, he should make some slides of local scenery, and also some from negatives of prominent citizens of his town or city. Then again, if he has a window that opens on the street, let him fix a screen on it and keep some fine pictures on exhibition every evening.

In addition to these, it may be used directly in his business. I was told by a gentleman in Chicago that he made all his enlargements with his sciopticon, using the coal-oil lamp. In case of an order for a life-size from a small negative, a slide may be made, and then show the parties the picture full size; they can judge of it much better in the enlargement than in a small print. These are only a few of the uses to which it may be put, and which suggest themselves to a live man. Every time it is used it advertises itself, as well as the business with which it is connected.

At home, in the family, it not only affords entertainment, but it is valuable in making home attractive. There are very few children but that love pictures, and there is nothing affords them more delight than a collection of good pictures exhibited by the magic lantern. They will be interested in their repetition again and again. Home is thus made a place of innocent enjoyment. Instead of the boys stealing out and spending their evenings among evil associations, that often lead to the formation of corrupt and dissolute habits, they love to gather around the fireside, and in connection with the rest of the family, cultivate a taste and love for the beautiful, and often develop a talent for art that otherwise might have lain dormant, and never asserted itself sufficiently to be recognized.

There is still another direction in which the lantern might be used with very beneficial results, and that is, in our public schools. Instead of the hard day-study of books in acquiring a knowledge of history and geography, let the time be divided, and make instruction a pleasure to the children. For instance, if the lesson were in reference to the geography of Egypt, the great river Nile, and the wonderful historic associations connected with that ancient country, let a part of the exercises be devoted to an exhibition, in a room set apart for the purpose, of some of the beautiful Egyptian views by Messrs. J. Levy & Co., of Paris. These consist of cities, monuments, ruins, all as they stand to-day; the great Pyramids, the grim, time-worn Sphynx, the obelisks, and all the wonderful temples, whose ruins tell of the greatness and glory of that almost mysterious country. By this means the audience is taken on a tour of inspection, all as vivid and real as if examined on the spot. With a teacher to give the necessary explanations, this method of instruction would give them a better knowl-

edge of a given country in a few lessons than they would learn from books in all their days of school instruction. The method of picture and object teaching will yet form an important feature in the system of conducting our public schools.

The French lantern slides I referred to as made by Messrs. J. Levy & Co., embrace in their catalogue views from nearly all parts of the world, and are imported into this country by Messrs. Benerman & Wilson, of Philadelphia, who are the sole trade agents. With an assortment of these views a party, or a large audience, may sit in their cushioned seats and travel through London, Paris, Rome, inspect the Vatican, and look out upon the city from the dome of St. Peter's; may visit Naples, Venice, Florence, Milan, Pisa, Pompeii, and Vesuvius; may wander through the magnificent scenery of Switzerland, climb the Alps, and amid the regions of perpetual snow dwell with wonder and admiration upon the seas of ice, the slow but inevitable current of the glaciers, and the difficult passages of Mont Blanc; may pass on to Vienna, Berlin, Cologne, and dwell with satisfaction on the beautiful scenery of the Rhine; may visit the more northern states and cities of Europe to St. Petersburg and Moscow; may pass down the Bosphorus to Constantinople; thence to Athens, with its wonderful ruins and classical associations; may continue on to the Holy Land, and there wander through scenes familiar by name, and possessing a thrilling interest on account of the sacred associations connected with them: Jerusalem, Bethlehem, Nazareth, Jericho, Tiberias, and the Jordan.

Now it is for photographers to push the lantern into all these places, and while they do it they can also increase their revenue materially.

Here I must leave my friends, possibly to continue the journey at some future time.

LANTERN READINGS.

Of course a first-class lantern exhibition cannot be conducted by merely projecting the pictures on the screen one after another without word or comment. The party who exhibits, or an assistant, should give with each picture a short explanation or description. Considerable knack is required to enable one not to say too much. With many, the great objection to giving lantern "shows" at all has been the want of ability to say anything at all, or to collect such information as would be proper to say.

To overcome this latter objection, and to supply the necessary matter, we shall issue shortly a work entitled *Lantern Readings*. These readings will embrace descriptions, anecdotes, historical facts, lectures on art, architecture, natural history, and so on, and so on, and will put right into the hands of the would-be exhibitor just what he wants to make his entertainments interesting and valuable to his audiences. Of these more again.

CATALOGUE OF LANTERN SLIDES.

We have had several applications for catalogues of the French lantern slides, for which we are Messrs. J. Levy & Co.'s agents. We desire to say that we have a complete one in press, embracing several thousand subjects, which we hope to have ready by the next issue of the *Magic Lantern*.

Meanwhile, if our readers desire any information at all on the subject of the Magic Lantern, or anything pertaining to its use, be pleased to let us hear from you, and we will gladly respond.

Benerman & Wilson.

LANTERN SLIDES AND HOW TO MAKE THEM.

We are satisfied that the interest among photographers in this subject has not abated from that manifested two or three years ago.

It is important that every photographer who uses a lantern should be able to produce slides from his own or any other negatives; and as these negatives are of various sizes, seldom just right for the slide, the best method for reducing or enlarging as the case may require, is the regular wet collodion process, which is in the hands of every photographer.

Every one will see the force of the suggestions in Mr. Chute's article, on another page, in this direction, and understand how much interest always attaches to local scenery or portraits of well-known citizens when exhibited in this way.

The qualities that constitute a good slide are, full detail with a high degree of transparency in the lights. In this direction the inexperienced most generally fail. The development is usually carried too far, so that the lights become veiled, and in the lantern the slide lacks vigor and brilliancy. The shadows should only be of sufficient depth to be in harmony with the lights; never so dense but that they may be seen through when held to the light. There is no better guide than to take some of the beautiful French slides which we import, and study the effect. When a slide can be produced possessing the same, or similar characteristics, in reference to light, shade, and density, then it is about right.

Our purpose is to introduce our imported slides as extensively as possible, but at the same time we want photographers to have the benefit of what they have in their own hands, and which will only tend to popularize any efforts they may make with the lantern, and increase the demand for the particular goods which constitute our especial interest in the matter.

To this end we propose in future issues to give a series of full instructions in the best processes for producing Lantern Slides, and trust that we may be able to benefit every reader of this Journal who has any disposition whatever, either for pleasure or profit, to use the Magic Lantern.

MAGICAL MEMORANDA.

How it is done. If you would know how it is done and all about it, read Mr. Hesler's letter to the publishers in the advertisement on the last page.

Our present number should be regarded in the light of an *introductory* rather than anything more pretentious. We feel that we have entered a wide field, but we hope to be equal to the labor it will bring, and next month to make *The Magic Lantern* worth reading.

Our $100 *Outfit.* For $100 we will send to any address a Marcy Sciopticon and box complete, and a variety of plain and colored slides, sufficient to make two good evening entertainments, which will be both instructive and amusing. Send to us for a circular.

MAGIC LANTERN SLIDES.

Where they are Produced, and Where they may be Bought.

With the spread of photography has arisen a demand for some means by which its productions may be brought before the masses in a manner that shall give the most enjoyment and instruction to the largest number. This medium has been found in the Magic Lantern. Until recently the transparencies or slides were difficult to obtain in quantities and variety sufficient to supply any popular demand.

In this country there has been no reliable source from which they could be had; besides, the price of those that were obtainable was so high as to preclude the idea of their coming into general use.

In Europe this branch of photography has received much more attention than in this country, and the celebrated house of Ferrier & Soulier in Paris, has for a number of years given their whole attention to this class of work. They have received over twenty-four gold and silver medals, the last being awarded last year by the National Photographic Association of the United States, for their superior productions. Their successors, Messrs. J. Levy & Co., have fully sustained the high reputation they had won, and are producing the finest pictures on glass that have ever been made. The introduction of their work into this country was delayed because no one seemed disposed to take hold of it, and meet the growing demands that began to be pressing on every side for something better than we already had. The editor of the *Philadelphia Photographer*, appreciating the situation, took the matter into consideration while in Paris last year, and made arrangements with the manufacturers there for the trade agency for this country. This opened the door at once for the introduction

of these celebrated goods into our own market in such quantities as to supply all demands.

These slides are the only ones that comprise a sufficient range of subjects to make them at all available to exhibitors and others to secure a satisfactory variety. Messrs. Levy & Co. have, probably, the largest collection of negatives in the world. They are all from actual scenery taken in nearly all parts of the world, and their representative and historical importance is unequalled. Their catalogue comprises views in Paris, Provinces of France, Savoy, Voyages in Switzerland, Voyages in Italy, Voyages in Spain, England, and Scotland, Germany, Austria, Saxony, Prussia, Bavaria, Wurtemburg, Grand Duchy of Baden, Grand Duchy of Hesse, Duchy of Nassau, Denmark, Norway, Sweden Belgium, Holland, Turkey, Greece, Egypt and Nubia, Inauguration of the Suez Canal, Syria, Holy Land, China, Japan, Russia, America, the Paris Exposition of 1867, and the Ruins of Paris. In addition to these, we have recently sent them over one thousand negatives of American scenery, including some magnificent views of the White Mountains, Niagara Falls, and the Yosemite Valley. From these we expect a return soon, when our stock will be full and complete. We intend to give purchasers such advantages as they can find nowhere else in this country. As we import direct from the manufacturers, we can supply these slides on the most advantageous terms.

In addition to the foregoing we keep a large assortment of colored Scripture slides; these are photographed from fine engravings, representing many of the most celebrated works of art in the galleries of Europe; are beautifully colored, and on the screen have the appearance of a large and elegant oil painting. Also, colored slides of every description, including Fairy Tales, Stories, Comic slip and mechanical slides, making an assortment from which the most fastidious might make satisfactory selections.

We have in preparation a catalogue of our stock, which will enable purchasers to make selections with much greater facility and often with less expense.

THE OUTFIT.

What to Buy and How to Buy it.

I.

UNDER this head we propose to give the most reliable information needed by those who contemplate the purchase of an outfit for the giving of lantern exhibitions, great and small.

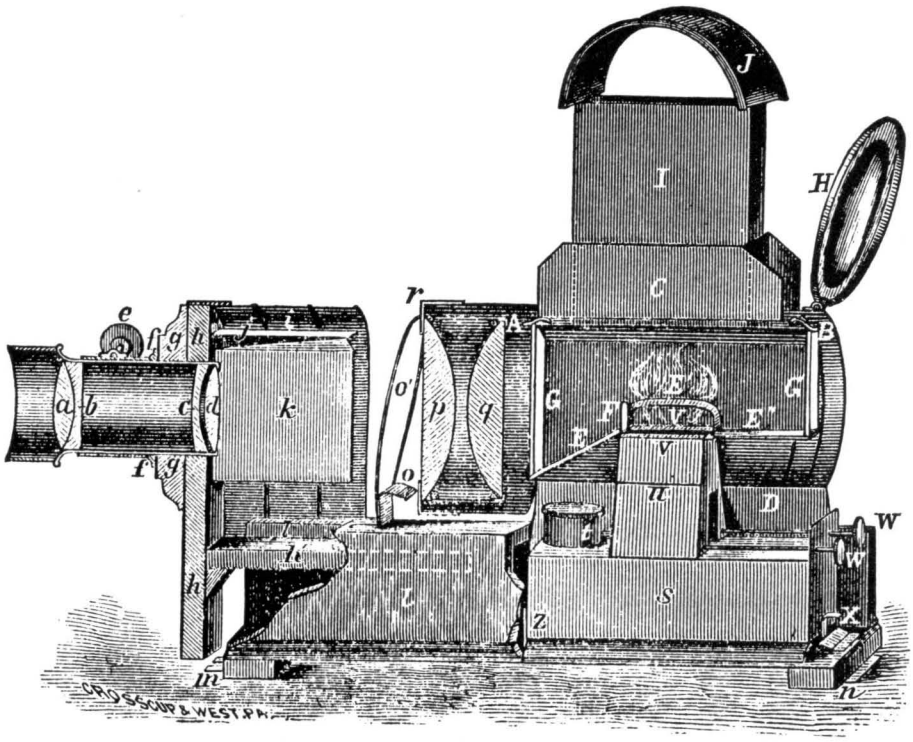
We will devote our first chapter to *Parlor Exhibitions*, or exhibitions in parlors, small halls, churches, &c. For such purposes elaborate and costly apparatus is not needed. *The Marcy Sciopticon* answers every purpose. It is portable, safe, cleanly, cheap; the light it gives is bright and beautiful, and it can be operated with little or no knowledge The manual which accompanies it gives the fullest instructions. We have had many evenings of pleasure with it, at the same time delighting hundreds of others.

It will continue in operation for hours without readjustment, and its views are quickly changed by reason of its peculiar construction and its standing in front of the operator, thus permitting him to give his time to instruction. For home, Sunday-school, public school, college, Masonic, society, public and social entertainments, it is the handiest and best lantern to be had.

It has already been described to the readers of the *Philadelphia Photographer*, but as it is a part of our purpose to explain all good apparatus of its kind, we give a description of the Sciopticon.

The several parts are represented below: *a d*, crown glass, and *b c*, flint glass lenses of objective tube; *e*, milled-head connected with rack adjustment; *f f*, flange screwed to a ring *g g* projecting from the draw front *h h h*; *i*, hood to hide reflected light; a back cap, answering the purpose of a drop curtain, now takes place of *j k*; *l l*, part of the wooden frame, the rest being cut away to show internal arrangement; *m*, claw, and *n*, flange to hold the instrument to screw-heads on its box during exhibition; *o*, stage, and *o′*, spring for picture slides; *p q*, condensing lenses in cells attached to *r* which shuts over the front end of the cylindrical body; the concave reflector *H* closes the

back end of the cylinder, having E' its centre of concavity; s, lamp cup sliding in and out horizontally, and held in place against the stop z by the spring x; t, nozzle for receiving kerosene oil; u v v, parts of wick tubes constructed to secure perfect safety; w w, buttons for adjusting the lamp-wicks; A B, springs for holding flame chamber glasses G G' in place; C, portion of cylinder turned up to ventilate flame chamber, and D portion turned down to attach to frame; E E' E'' deflecting cap, serving also as bottom to flame chamber, not removable; F, narrow glass to prevent the wide strip G from cracking by heat; I, chimney; J, chimney cap. The whole is elegant, symmetrical, and enduring, and about one-third the size of an ordinary magic lantern.



The image on the retina of an image projected by the Sciopticon on a white wall or screen, in natural position and proportions, with surroundings obscured by darkness, scarcely differs from the primary visual image of the object itself.

Hitherto, this seeming reality could be satisfactorily shown only by the use of expensive and troublesome apparatus and materials; now, whatever is most beautiful or instructive in nature or in art, may, at small cost and with the least possible trouble, be shown up ten feet or more or less as desired, bright, clear, and steady.

The price of a Sciopticon of the *best quality*, with latest additions and improvements, ... $45 00

A finished box, convenient for carrying it in, and for exhibiting it upon, ... 3 00

Directions, extra wicks, glasses, &c., will be forwarded with goods.

Views are furnished of the best quality, at the cheapest rates, and of every variety in the market.

Levy & Co.'s foreign views, . . $1 00

Fine plain photographs and Woodbury slides, each, . . . 75

Comic slip slides, each, . . . 1 25

Superior scientific sets, statuary, &c., each, ... 1 50

Beautifully col'd photographs, each, 2 50

Chromatropes, each, . . . 5 00

A Sciopticon, box, and 60 to 100 silides, according to style, . . 100 00

Other varieties too numerous to particularize here. A catalogue of slides will be forwarded for ten cents.

$100 cash sent to Benerman & Wilson, Philadelphia, will buy $125 worth of goods at retail prices.

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A large stock of the celebrated productions of Messrs. J. Levy & Co., of Paris, for which we have the Sole Agency for this country.

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The Scovill Gold Medal was awarded for the display of these pictures at the N. P. A. Exhibition, 1873.

OVER 24 MEDALS HAVE BEEN AWARDED IN EUROPE.

We can now give photographers and others an opportunity to make selections from them at very low prices.

ANY ENTERPRISING PERSON

Can make money by giving exhibitions to the public.

HOW IT IS DONE.

Local Secretary HESLER, who has just purchased a lot of these elegant slides from us, sends the following:

EVANSTON, ILL., June, 1874.

DEAR SIRS: The transparencies you sent are duly at hand. I must say I am happily disappointed in them; their beauty of selection and perfection of execution are really marvellous. I have shown them to several gentlemen who have travelled over these countries, viz., France, Germany, Switzerland, Egypt, and the Holy Land, and all say that they really get more satisfaction in studying and viewing these pictures, as I show them with Marcy's Sciopticon, than they get in travelling over the same countries. I wonder that more photographers do not possess themselves of a Marcy's Sciopticon, for with these views they can fill in very profitable evenings. I do it thus: Having the pictures and lantern (Marcy's, which I believe is the best in use), let the people know you have them, and will give *Parlor Exhibitions* at any person's house who wishes to entertain friends. For this purpose you want some few comics; most of these you can easily make of a local character. Make a few transparencies of the babies crying and laughing, leading men, and host and hostess, if possible. Have enough foreign and home views, that you need not always show the same things. For such an entertainment you can get from $10 to $20 per night; and this not only pays you but advertises you in the best possible manner. Try it! you who can command your evenings, and, my word for it, you will find it to pay you.

A. HESLER.

This shows what any one else may do with a good lantern and an assortment of slides.

A Marcy's Sciopticon and one hundred slides can be carried in your hand. We have them ready for delivery the day the order is received.

Send for a catalogue of subjects and prices.

BENERMAN & WILSON,

Cor. Seventh and Cherry Streets, Philadelphia.

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How to Lose Weight By Using Fantasies

PAGE 20

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Priest Claimed He Made Outer-Space Trip 300 Years Ago

By WEBB GARRISON

More than 300 years ago, world-respected Jesuit priest and scholar Athanasius Kircher wrote a book detailing a fantastic out-of-body visit to the moon, five planets and the sun.

In 1656, Kircher — known for his work in mathematics, optics, linguistics, history, geography, medicine, music, philosophy, theology and archaeology — published a 464-page Latin volume called "Ecstatic Voyage."

Kircher's guides for his journey, he said, were the good angels named Cosmiel and Theodidactus.

They first took the scientist to the moon, which he reported to have found "deserted like a reef in the ocean of the ether."

Today there is a 18,000-foot deep crater on the moon named for Athanasius Kircher.

Kircher claimed next to have traveled to Venus, which he described as "a magnificent island," its air perfumed with amber and musk, and with varied vegetable life which he said was "spread out like sparkling flowers."

On the planet Venus, the scholar wrote that he was met by a band of youthful angels of "indescribable beauty," who danced and sang while strewing flowers.

Next came a visit to Mercury, where Kircher — who had already won a distinguished name for himself in half a dozen fields of science — reported that golden trees hung with bunches of precious stones grew upon plains of quicksilver.

Inhabitants of the planet were assigned the task of "measuring out to human beings their intelligent faculties," Kircher observed.

From Mercury, they went on to the sun, which he found inhabited by "angels of fire" who swam in seas of light around a huge volcano.

Passing Mars, Kircher and Cosmiel rested for a while on the shores of Jupiter — a haven for guardian angels of all the virtues.

But Saturn was more sinister — there, evil spirits meted out divine justice to souls of the wicked.

Kircher's account of his incredible voyage got a mixed reception.

Some scholars lauded it, others dismissed it as drivel.

In Mexico, a scholar-missionary, Francisco Ximenez, declared Kircher's detailed report of his journey into outer space to be "the offspring of consummate scholarship."

But Dutch astronomer Christiaan Huygens labeled Kircher's description of his trip as "nothing but a heap of idle unreasonable stuff."

MOON VISITOR? Jesuit priest and scholar Athanasius Kircher said that he had visited the moon, Venus, Mercury, the sun, Jupiter and Saturn.

THE INFORMATIONAL DJINN

Bob Bishop

It is almost summer in Emerald City, (read rainy city of Seattle.) In our yard, early flowers bloom. Spots of vari-coloured nasturtiums, stands of blue bells, red and white peonies, yellow poppies and clumps of orange marigolds give light to dark days. The only discord is the munching of ever-present slugs.

Well, not quite. Another off-beat note from the self-styled great Djinn of the Middle Sea, who claims to be the true magic of the lantern, has in some strange manner appeared in my basement, where I rehearse my programs. As has become my habit, I send along his words to keep our magic believing society members informed of this so called Djinn!

T.O.P.

Coos River,
North Bend, Ore.

GREETINGS! OLD PROJECTIONIST:

The sand of the Umpqua dunes has fallen from my sandals. I am again on the shores of the western sea. Sometimes I am surprised by the number of magic lantern programs I am called upon to oversee in such a remote and isolated area. However, since I am here, pleased be informed of the following. What a favor it would be to me if you would but make an effort to promptly turn off your lantern after each using. Your dungeon, (indeed!), is not all that interesting. You may be sure that I, Djinn of the Middle Sea, have far more vital duties than to await the slow awakening of your faulty memory. After all, even you must be aware there may be several magic lantern programs being projected at any given time. You well know, for I have repeatedly told you, this Djinn is present, though unseen whenever a magic lantern throws its beam. It is bad enough when children occasionally play with their parents' lanterns, thus causing me much unnecessary travel. In this statement I do not include Murat, you remember him, (Ah, yes, we have a picture of him wearing my battered old show hat!), the English lad who purchased a fine magic lantern at the 1983 Magic Lantern Convention which convened at Bedford Square in old London Town. I am well pleased to answer his call! (Humph! Of course. The Djinn thinks the lad young and impressionable and that he just might believe there really is a Djinn of the lantern.) But Old Man, you are supposedly an adult of your species. I would expect better of you! (Well, that barrage was not too bad. Usually the Djinn is far more caustic with me.)

However, I have come to realize no one, not even your fellow lanternist, pays much attention to odd ideas of an old projectionist. So speak as you please! Now the dark cold of your Illahee winter has passed and with the spring there are still some who believe in magic and this kindly old Djinn. (Kindly old Djinn. Ha! But I admit he sounds more hopeful. In his last missive he expressed some doubt about surviving.)

So be pleased I am dealing with you from the sweeter side of my nature, much in the same manner as when I benefitted old Athanasius Kircher so long ago. (Kircher? How did he get in this?) The old priest was claiming others were stealing his invention.[1] He was incensed with Christian Huygen, Dechales and Walgensten. "They have stolen my ideas," he declared. But another person by the name of Guisony had written Huygen,[2] "If old Kirch had your secret of the lantern, he would frighten the Cardinals all the time. Some say he hides himself in a basement room and projects an image of the devil on a paper window. Drunken citizens see old Satan leering from the darkness and rush off to the nearest church to be saved!"

But Old Man, Kircher never knew the service he performed for me. Being a Jesuit priest, he could not, in any circumstance, have believed in the true existence of a superior being such as myself. Still, since he did release me, once and

for all, even tho unknowingly, from a bottle most vile, so would I reward him in some manner, even without his knowledge.

It never ceases to wonder me when I consider what strange creatures you humans are, quibbling and fighting among yourselves. Kircher felt Huygen had stolen his invention of the lantern and in return Huygen had little regard for Kircher, considering him little more than a charlatan. This was especially so after publication in the year of 1656, by human time, of Kircher's book entitled: *Inter Ecstaticum Coeleste* or *Estatic Voyage* as spoken in your day.[3]

Now you must know, Old Man, Kircher wrote what he believed to be truth. It happened like this. Generous Djinn that I am, I had caused him to have a great dream as a reward for his service to me. A dream so vivid in color and detail, so tuned to his own thoughts regarding the other planets, and so prolonged in time that the old Jesuit accepted the dream as reality. Somewhat to my surprise, he wrote a narrative telling of a journey, in company with two good angels, Cosmiel and Theodidactus, to all the planets of the solar system, all based on my gift to him.

Now, I was pleased with my descriptions of the solar family. I confess the ideas were sifted from conversations between Kircher and his assistant, Kaspar Schott, and then were made quite reasonable in my 'dream gift' to the doughty old priest.

"The moon as deserted like a reef in the ocean of ether. Venus filled with amber and musk, spread out like sparkling flowers. Mercury with golden trees, fruited with precious stones and inhabitants busy with the task of measuring out to human beings their intelligent faculties. Angles of fire on Mercury. Jupiter, a haven for guardian angels of all the virtues. On Saturn, evil spirits meted out divine justice to souls of the wicked." My, you humans seem to have a strong desire to be judged and punished.

Now if my conceptions of the inhabitants on those other worlds were offensive to Huygen, it was unfortunate; but none the less, I highly resented his comments. Later, years later, Huygen had ideas of his own as to life on other planets,[4] but at the time he wrote "Kircher's book is 'nothing but a heap of idle unreasonable stuff!" As if I, a noble Djinn would ever be part of any thought detrimental to learned men, wizards or other beings of my family.

So you see, Old Projectionist, once again I have befriended you. Now you know the base reason for bad blood between those two early men of the lanterna magica. (Hey! Who asked? The Djinn just rambles on.) Then, as now, I performed from the placid side of my nature and did nothing to harm Huygen, however unhappy I might have been with his uncalled for remarks. You may be pleased, Old Man, that I find myself kindly disposed towards you. So I will overlook any misstatements you have made concerning this member of the family Djinnis. Our numbers diminish. The heavens turn and fewer people believe in our reality. There was a time when all people knew of us. But now sometimes I am aghast at the similiarities between humans and we Djinnis. (If he is upset, consider how I must feel!) Our numbers diminish but then even the numbers of magic lantern projectionists do change. (Here we go again!)

Recently I was in Yorkshire for a program projected by one of my English masters. You know of him. I used to float the English canals with him and his crew on the good Butty boat Carina. Oh, the lantern wonders we took to the villages along the waterways.

These days Capt. Doug and First Mate Anita race about the English countryside in a V.W. Vanagon. Newton, their shaggy dog, will not ride with him and neither shall I after a wild trip to Bradford! During the intermission of the program, I nipped about looking in on old friends. But, Old Projectionist, I could not find the Yorkshire lad. His lantern was cold and his slides in disarray. Do you know where he is?

In your country, too, there are lamps which are flickering. I hope each of you lanternists is taking pains to show younger persons the signposts along the road which leads to the Land of Light and Shadow. I inquire, not for myself, (Hah! He never thinks but of himself. Without a few believers, he is as nothing.) but that the lantern may continue to glow.

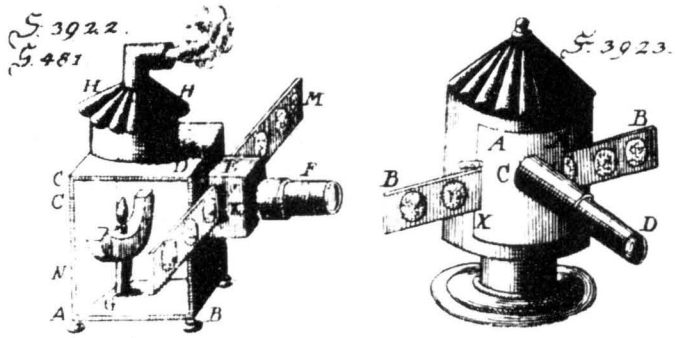
Well, I must go. A projector just fired up in Haddam, Connecticut, wherever that is. It's going to be a Temperance show. Remember, Old Man, turn off the lantern when you are done with it! Until another time.

An Educated Rogue,
Djinn of the Middle Sea.

Against my better judgement I looked up some of the matters mentioned and noted sources, just in case you wanted to check on his wild claims. To my surprise, they may be true. Ah! What am I thinking? Perhaps I spend too much time in my dungeon. There! He has me saying it.

The Old Projectionist.

1. J. Voskuil, "Origin of the Magic Lantern," *International Projectionist Magazine,* Dec. 1949.
2. J. Voskuil. "Origin of the Magic Lantern," *International Projectionist Magazine,* Oct. 1949.
3. *National Enquirer,* Aug. 22, 1978. (Unimpeachable source!)
4. Carl Sagan. *Cosmos,* pg. 137.
Exploration of Mars, Willy Ley & Werner Von Braun, pp. 16-17.



SUCCESS & FAILURE — IT'S ALL PART OF THE HUNT

Dick Balzer

In November, I took my family to Rome for a week's vacation. There were several reasons for choosing Rome. First, I had never been there. Second, I promised my wife that we would go somewhere where I wouldn't endlessly and obsessively search for magic lanterns. It was a wonderful trip and for four of the seven days I relaxed and enjoyed the city without ever once thinking about adding to my collection. On the fifth day, my wife, two children, and I were leisurely walking from the Spanish Steps down one of Rome's busy shopping streets when someone called out. I turned, and much to my surprise there was David Francis, a member of the British Magic Lantern Society, his wife, and one of their children! After sharing our mutual astonishment and calculating the possibility of bumping into each other, we decided to continue our stroll together. Over tea, David — who has been to Rome several times — mentioned that it was a good place to buy prints. My ears perked up and a slightly frantic look took over my face. Before I noticed it, I had casually mentioned that we could perhaps visit a shop or two. As luck would have it, we were within blocks of a shop David knew of. And wouldn't you know it, the man *did* have a print

of a lantern show! The dilemma was which of us should get it. David acted very British — which is to say that he suggested I have it. I acted very much like a New Yorker — which is to say I didn't refuse his kindness. Luckily, the shopkeeper unearthed a second print, similar but smaller, so we both walked away with something. We all had dinner together and after saying goodbye (one child in my arms and another in tow), we hit five more print shops even though it had begun raining. No more luck. Still, a wonderful and unexpected print had become a new possession. Before leaving, David had mentioned that a flea market was to be held the next day. My wife, Eileen, gave me special dispensation and allowed me to get up very early the following morning to go.

The Rome flea market is not one of the grander European marts. It can't be favorably compared to Portebello Road or the Paris flea market, but still, for those infected with endless optimism, it is worth a shot. I wandered around for about an hour, buying some 19th century tiles and eyeing a few other things, when I came across three oversized chromotropes lying on a blanket! My heart started racing and I tried to pick them up as casually as possible. I inquired with my best pantomime (speaking no Italian), *"How much?"* I couldn't quite get it. At first the price seemed too low. After a couple of passersby tried to intercede, I came to understand that these three slides were not in themselves for sale, but were part of a larger collection — a collection of 4000 slides that the man wanted to sell in its entirety for a mere 11 million lire. It doesn't matter what the exchange rate is, there is something very frightening and overpowering about a firgure like 11 million anything. As it worked out, the collection was selling for $6,500, still a very healthy figure. I tried to figure out if I could call the man and see the collection. We weren't communicating very well. I thanked him, wandered the market some more, and in about an hour came back with a plan. I suggested — using my best charade techniques — that he come and pick me up at my hotel and show me his collection. He agreed to meet me at six o'clock.

Eileen and the kids met me downtown and we spent the rest of the afternoon at the Rome zoo and an adjacent park. When I told Eileen that this man — whose name I hadn't gotten — was coming to pick me up, she expressed concern that he might rob me or worse. I hadn't even thought of that. Still, at six I walked out of the hotel and the man and his little Fiat were there, all of his flea market goods on top of the car.

As soon as we took off he started a conversation. For thirty minutes we rode to his house, talking constantly. He spoke no English and I spoke no Italian, yet we talked about his relatives in the States, about life and antiques — a somewhat bizarre conversation to say the least. His family was away — I think — and his two bedroom apartment was jammed with junk from top to bottom. Of the thousands of visible things, I couldn't see any I really coveted. We politely sat down and had some cappuccino and conversation, neither of us wanting to seem too anxious about the business at hand. Finally, he pulled out a sack with some chromotropes and oversized slipping slides. There were about sixty of these; more than half were cracked or in very poor shape. In fact, there were only about nine or ten of very good quality. Then we got to the bulk of the collection — 3940 black and white photographic slides. Of the few hundred I actually looked through none were of any great interest.

For the next hour, I tried to convince him to sell me the nine or ten slides I really liked. I offered a good price for them, but he said no, he wanted to sell the whole collection. I countered that he could make some real money from the few slides and still sell the collection for the sum he wanted. No, he said, he had partners. I offered cash, telling him he could share it with them. What if they didn't believe the amount, he asked. We waltzed around and around. For awhile, I really though he would sell me what I wanted, but after an hour, cursing my inability to speak Italian, I realized that I wasn't going to buy anything. He figured the same and the negotiations were over. We both shrugged our shoulders and shook hands.

Soon, we were back in the car and headed for the hotel. On the way home he told me about a collection of Mussolini memorabilia he had. That is, I think he told me about it. It was this part of the conversation that allowed me to let go of the depression I was feeling. I laughed to myself about the comical nature of the conversation, sat back and enjoyed talking to him about the war and the value of a Mussolini collection.

As with fishing, I realized that people need to be able to talk about both the small fish they catch (which are certainly better than nothing!) *and* about the big ones that got away. So ended my fishing expedition in Rome.

MAGIC LANTERN BIBLIOGRAPHY: V

For this installment of the bibliography we are again indebted to Marc Lorrin, whose library of lantern materials appears to be inexhaustible and whose tour of duty in England obviously gave him access to numerous English and continental works that would otherwise not find their way into this compilation.

If anyone is able to supplement the descriptions of any of these items, I will be pleased to include the information in future installments of the bibliography.

Books and Articles

Cadbury, Betty. *Playthings Past.* New York: Praeger Publishers, 1976, pp. 64-69. Discussion of optical toys and lanterns. (Marc Lorrin)

Ceram, C. W. *Archaeology of the Cinema.* New York: Harcourt, Brace & World, 1965, pg. 264. A very detailed and heavily illustrated history of the cinema, including the magic lantern and all manner of picture-producing machines. Contains a six-page bibliography. Indexed. Translated from the German by Richard Winston. Illustrations editor, Olive Cook. (Jack E. Boucher, Marc Lorrin)

Culff, Robert. *The World of Toys.* London: Hamlyn Publishing Group Ltd., 1969, pp. 104-9. Discussion of optical toys, including lanterns. (Marc Lorrin)

Fraser, Antonia. *A History of Toys.* London: Hamlyn Publishing Group, Ltd., 1972. A chapter on optical toys and the juvenile theater contains some mention of lanterns. (Marc Lorrin)

Highley, Samuel. "The Magic Lantern," in *The Popular Recreator.* London, Paris, and New York: Cassell, Petter, & Galpin, [ca. 1873]. v Vols. Each volume contains numerous indoor and outdoor amusements, each amusement having a different author. Illustrated. Sections by Highley covering optics, lantern history, types of lanterns, lantern usage, types of slides, etc., are Vol. I, pp. 38-41, 109-12, 236-39, 328-29; Vol. II, pp. 16, 49-50, 328-30, 337-40, 361-63, 369-71. (Marc Lorrin)

Hoffman, Detlev, and Almut Junker. *Laterna Magica.* Berlin: Verlag Frolich & Kauffman GmbH, 1982. A folio-size book of outstanding quality, totally devoted to the magic lantern. The first 123 pages are an illustrated history of lanterns and slides. The following 120 pages are excellent colored reproductions of various slide sets, larger than actual size, with only one or two slides per page. Text is German. An expensive volume. (Marc Lorrin)

Household, G.A., and L. M. H. Smith, eds. *To Catch a Sunbeam.* London: Michael Joseph Ltd., 1979. Subtitled "Victorian Reality Through the Magic Lantern," this volume contains many sets of sentimental and social messages on photographic slides, reproduced primarily in black and white. (Marc Lorrin, R. H. W.)

Jones, Bernard E. *Encyclopedia of Photography.* New York: Arno Press, 1974. Contains two pages of explanation and description of the optical lantern. Other optical items are included. (Marc Lorrin)

King, Constance E. *The Encyclopedia of Toys.* New York: Crown Publishers, 1978, pp. 244-49. Discussion of optical toys, including the lantern, with good photographs. (Marc Lorrin)

Mackay, James, *Nursey Antiques.* London: Ward Lock Ltd., 1976, pp. 103-5. Brief discussion of lanterns and slides. (Marc Lorrin)

Magazine of Science. London: W. Britain, 1843. Vol. IV, pp. 409-11. Detailed discussion of dissolving views in the lantern.(Marc Lorrin)

Mechanisches Spiel and Theater. Germany, 1972. A German language picture book with a few black-and-white photos of interesting German lanterns. (Marc Lorrin)

Pollock's World of Toys. London: [ca. 1969], pp. 8-17. Brief discussion of optical toys, including lanterns. (Marc Lorrin)

The Practical Lanternist, No. 1. An eight-page booklet, the first of a series of reprints produced by Janet Tamblin for members of the Magic Lantern Society of Great Britain. Content is taken from *"The Art of Projection" by an Expert.* (Marc Lorrin)

Remise, Jac, and Jean Fondin. *The Golden Age of Toys.* Edita Lausanne, 1967. A beautiful book on old toys, including one chapter on optical toys and lanterns. (Marc Lorrin)

Schroeder, Joseph J., Jr. *The Wonderful World of Toys, Games & Dolls 1860-1930.* [No information provided about publication data.] Numerous illustrations with prices of lanterns and slides from contemporary advertising. (Marc Lorrin)

Thomas, D. B. *The Origins of the Motion Picture.* London: H.M.S.O., 1964. Interesting little booklet with good text and photos of the magic lantern and other optical instruments. (Marc Lorrin)

Wood, A. A., F. Chasemore, and W. J. Gordon. "The Magic Lantern and All About It," Section IV in *Indoor Games and Recreations.* London: The Religious Tract Society, 1891, pp. 247-93. Descriptions and engravings of various types of lanterns, slides, adaptations; how to make a lantern and slides and an aphengescope (for exhibiting opaque pictures, photographs, and living insects in the magic lantern); the lantern used with chromatropes, paper fireworks, kaleidoscope, and praxinoscope. Section VI, p. 383, "How to Make and Use the Camera Obscura"; Section VII, p. 421, "The Kaleidoscope, and How to Make It." (Marc Lorrin)

BUY/SELL/TRADE

LANTERN SLIDES FOR SALE. We found these on our last trip to Belgium and France and hoped that they would be of interest to a collector and enthusiast. Any offers will be cheerfully considered. John W. Senders, Keneggy West, Columbia Falls, ME 04623. 416/593-5062 ('til April 30) or 207/483-4009 (after May 2).

Large Format — $3^{11}/_{16}$ x $14^{15}/_{16}$"
La Fille de Madam Angot (Complete) 6 Slides
La Diable en Bouteille (Complete) 4 Slides
Le Tour du Monde en 80 Joures (Incomplete) 5 Slides (2 Slides missing)
Robinson Crusoe (Incomplete) 10 Slides (2 Slides missing)

Small Format — $2^{11}/_{16}$ x $10^{9}/_{16}$"
Le Seigneur Barbe Bleu (Complete) 6 Slides
Cendrillon (Complete) 6 Slides
Adventure de Croustillac (Incomplete) 3 Slides (1 Slide missing)
Le Tour du Monde en 80 Joures (Incomplete) 4 Slides (1 Slide missing)
Le Petite Chaperon Rouge (Incomplete) 3 Slides (3 Slides missing)
Untitled Humorous Military (Incomplete) 2 Slides

VINTAGE LANTERN PROJECTORS and all kinds of lantern slides wanted. Also stereographs, stereoscopes, boxed sets, and all lantern ephemera. Larry Yesner, 258 Orchid Rd., Levittown, NY 11756.

BRENOGRAPH SLIDES. Over 200 "sets" of 2 (Positive and Negative). Many colored. Listing $1 plus SASE. Selling as one lot. GOLDRUP, 107 Shawmut, Lewiston, ME 04240.

WANTED: PAIR OF CONDENSING LENSES for British lantern. Was lime — now electric. Have holder and spacer; appears to have been 4½" or 115mm. Bill Read, 1155 North 130th, Seattle, WA 98133.

UNUSUAL OPTICAL, pre- and early cinema items wanted. Bob Fieshman, 1000 Joliet, New Orleand, LA 70118.

WANTED: Christmas slides, and Beale on any subject. Terry Borton, Bridge Rd., Haddam, CT 06438.